

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

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Prospectus and all particulars may be obtained on application to the Registrar at the College.

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OF THE

## ROYAL SCHOOLS OF MUSIC

### EXAMINATIONS IN 1951

The first Examinations will be:

WRITTEN on 3rd March

PRACTICAL from 5th March to 7th April

Entries must be made by 31st January

Candidates in Practical Grade VI, VII or VIII must have already passed Theory Grade V at the time of entry, i.e. in some previous Period, unless they can claim exemption under Regulation 1.

SET PIECES. There are new Pianoforte, Violin and Singing lists; those for Violoncello have been partially revised; those for Organ and Viola are unchanged from 1950.

SCHOLARSHIPS, which provide free musical training for two years or more at one of the Royal Schools of Music, are offered annually for competition amongst candidates gaining Distinction in the two highest Grades of the Practical examinations, who have also passed in Theory Grade VI, VII or VIII.

Entry forms and syllabuses for 1951 may be obtained on application, preferably by postcard, from:

THE SECRETARY,

14 Bedford Square, London, W.C.1.

Telephone: Museum 4478. Telegrams: "Musexam Westcent London."

### COLLEGE OF ST. NICOLAS

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A

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Detailed particulars and entry forms for all Scholarships may be obtained on application to the Secretary, stating instrument or voice. Last day of entry—5th March, 1951.

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can be taken in all musical subjects, Speech and Drama and Mime. Examinations during Easter, Summer and Christmas Vacations. Provisional dates for next session 2nd-21st April. Last day of entry 14th February 1951.

PROSPECTUSES, SYLLABUSES and all information from:

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THE DISTRIBUTION OF DIPLOMAS will take place on Saturday, January 20th, at 3 p.m., in the Organ Hall. The President will give an address, and Mr. R. Arnold Greir, F.R.C.O. (Organist of St. Peter's, Ealing, and Royal Choral Society) will play some of the pieces selected for the July 1951 examinations. Admission free; no tickets required.

ORGAN PRACTICE. From January 22nd to the end of March the charge is 2s. per hour (members only).

CHOIR-TRAINING EXAMINATIONS, MAY 1951. The Syllabus may be obtained on application to the College.

J. A. SOWERBUTTS, Hon. Secretary.

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Prospectus and all further information from

RAYMOND RAYNER, *Secretary*

Telephones: Central 4459, 9977, 3464, 1956

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The College holds examinations for Certificates and Diplomas throughout the United Kingdom and the British Commonwealth.

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The College Diploma of Licentiate (Teacher) is recognized by the Ministry of Education for "qualified teacher" status.

Examination Syllabus and -Teaching Prospectus from

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Prospectus and further information from the Secretary, Birmingham School of Music, Paradise Street, Birmingham 1.

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(Continued on p. 42.)



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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR

JANUARY 1951

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MUSIC  
Walking in the snow. Part-song. By Herbert Howells.

## Bernard Shaw as Music Critic

By STEPHEN WILLIAMS

IT was an exciting age when Bernard Shaw was a music critic. Wagner and Liszt had been dead only a few years, and their idiom (especially Wagner's) was still the subject of free fights. The Grail scene in 'Parsifal', for example, was difficult for orchestras to play owing to its 'technical unfamiliarity'. 'Tristan' and 'Die Meistersinger' were considered deserts of dreary discord, and grown men, otherwise of sound mind, solemnly and acrimoniously debated whether 'Tannhäuser' contained a single whistleable tune. Brahms, Dvořák, Tchaikovsky, Verdi, Gounod, Grieg and Wolf were living contemporaries, and the world at large had yet to hear of Strauss, Sibelius, Debussy, Rachmaninov, Puccini, Delius and the Russian 'Five'. 'Fingal's Cave' was 'that charming overture which it is as difficult to hear nowadays as it is to avoid Cherubini's "Anacreon"'. They were reading in 1892 of 'a Miss Clara Butt, a comparatively raw recruit from Bristol' who 'far surpassed the utmost expectations that could reasonably have been entertained . . . and may make a considerable career for herself'. At Covent Garden they listened to Calvé, Albani, Maurel, the De Reszkes, Lassalle and Plançon ('an interesting newcomer'). And with what a tremor of anticipation they would read the announcement of 'a new opera by Signor Verdi'!

On the other hand, the concert hall was still regarded more or less as a church, and we were not yet out of the grip of an oratorio-bound Victorianism. The terrific vogue of Handel and Mendelssohn had set the fashion, and oratorio was considered the only really 'respectable' form of music for an English composer, particularly for one connected with the academies.

Hence the flood of devout works in which piety did duty for inspiration and which now slumber under layers of dust in the dark unfathomed caves of Charing Cross Road bookshops. The Savoy operas were thought 'a bit of a come-down' for so high-minded a composer as Sir Arthur Sullivan, and were enjoyed rather shamefacedly; and critics were still expected to take without a pinch of salt symphonies and concertos by Raff and elaborate works by Stainer, Gaul, Wallace, Sterndale Bennett, Spohr, Cowen and Goetz.

Into this polite, respectable, yet romantic world parachuted George Bernard Shaw, thirty-two years of age, with his fiery socialistic views, his withering disrespect of persons, his meteoric energy, his roaring rhetoric, his shabby Norfolk jacket and his red beard streaming like a comet's tail. A veritable Siegfried, leaping with whoops of joy to the holy task of denouncing the decadence of Wotan and smashing through the brilliant quackery of Loge. What was to be reformed? The social system? He was reforming that all the time. The theatre? Well, he had his own plans and the train of ideas would explode very soon. Music? Oh yes; he'd turn *that* inside-out in a year or two. And he did.

He did it by a process astonishingly simple: he wrote about music like a *man*—a man who loved music and who hated, with a fanatical hatred, those who debased and degraded it by shoddy productions or bad performances. This was his critical creed, as laid down in 'Music in London', volume 1.\*

\* The quotations in this article are printed by arrangement with the Society of Authors. Those from 'Music in London' (Constable) are referred to by the number of the volume (1 to 3). Those from 'London Music in 1888-1889 as heard by Corno di Bassetto' (Constable) are indicated by 'London Music'.

People have pointed out evidence of personal feeling in my notices as if they were accusing me of a misdemeanour, not knowing that a criticism written without personal feeling is not worth reading. It is the capacity for making good or bad art a personal matter that makes a man a critic. The artist who accounts for my disparagement by alleging personal animosity on my part is quite right: when people do less than their best, and do that less at once badly and self-complacently, I hate them, loathe them, detest them, long to tear them limb from limb and strew them in gobbets about the stage or platform. . . . In the same way, really fine artists inspire me with the warmest personal regard, which I gratify in writing my notices without the smallest reference to such monstrous conceits as justice, impartiality, and the rest of the ideals.

He wrote about music like a man; and he wrote about it as an art, not as a science. He embraced it in terms of human enjoyment:

I despise an orchestra if its fortissimo does not leave me as if an avalanche had come thundering and roaring upon me, sweeping me away like a feather with its mere wind. Until every man has gone to the bottomless depths of sonority potential in his instrument—until the basses are lifting the ground like an earthquake—until the trebles are whistling like a storm through the giant teeth of the Alps—until the middle parts can drown with their impetuous charge the rush of an express train through a tunnel . . . my craving for immense sound is unsatisfied. (*Volume 1.*)

This explosive gusto was something quite new in British journalism; no one else had ever written like this about music. And those grave and reverend signors who habitually discussed their art in terms of first and second subjects, canons and fugues and codas, stood aghast at the sight of this human powder magazine blazing through their sacred territory. What audacity! What vandalism! Dragging music down into the gutter of human passions! And Shaw waged a merciless war on them. Scathingly he ridiculed 'those vivid emotions which the public derive from descriptions of postludes brought to a close on the pedal of A, the cadence being retarded by four chords forming an arpeggio of a diminished seventh, each grade serving as tonic for a perfect chord'. He reduced such 'parsing' to utter absurdity by a parallel 'analysis' of Hamlet's soliloquy on suicide:

Shakespeare, dispensing with the customary exordium, announces his subject at once in the infinitive, in which mood it is presently repeated after a short connecting passage in which, brief as it is, we recognize the alternative and negative forms on which so much of the significance of repetition depends. Here we reach a colon; and a pointed pository phrase, in which the accent falls decisively on the relative pronoun, brings us to the first full stop. (*Volume 2.*)

And he added: 'I want to know whether it is just that a literary critic should be forbidden to make his living in this way on pain of being interviewed by two doctors and a magistrate, and haled off to Bedlam forthwith; while the more a musical critic does it, the deeper the veneration he inspires'.

If G.B.S. had done nothing else for music we should still honour him for exposing the wickedness and folly of such tyrannical jargon. Wickedness because it dehumanizes the most human of the arts and makes it a closed book to millions of people eager to read it; folly because musicians, who are dependent for their very livelihood on the appreciation (and consequently the purses) of the majority, do more than any other class of people to frighten that majority away by discussing their art in a secret language which they despise the majority for not understanding.

*Corno di Bassetto* (Basset-horn) is described by Grove\* as 'a tenor clarinet standing in F, furnished with additional low keys and a prolonged bore . . . Its compass is more extensive than even that of the clarinet and its tone fuller and more reedy'. This was the euphonious name adopted by Shaw when, in 1888, he began to write on music for the *Star*. It was an apt choice. His compass was more extensive than that of any other music critic, and his tone fuller. He had, in fact, all the attributes except that of the prolonged bore! On the contrary, he was the first man to prove that music criticism could be made exciting and amusing to the man who did not know the difference between Bach and Offenbach. T. P. O'Connor, the Irish journalist and politician, was then editing the *Star*, and he was obviously nervous of Shaw and of Shaw's subject. Editors of popular papers have always been nervous of music and of the men who write about it; and only recently, in spite of Shaw's unforgettable demonstration, have they begun to realize that concerts and opera can make entertaining copy. 'T.P.' told Shaw he could write what he liked about music, but added 'for God's sake don't tell us anything about Bach in B minor!' That, of course, was quite enough for a perverse devil like Shaw; and his very first article began: 'The number of empty seats at the performance of Bach's Mass in B minor . . .'

For two years the 'Corno di Bassetto' peeled forth its gorgeous irreverencies, like Till Eulenspiegel in the dock, and to the tune of two guineas a week. Then in 1890 Shaw began a four years' career as music critic of the *World*. The editor was Edmund Yates, who engaged G.B.S. at the suggestion of William

\* In the original edition.

Archer, and paid him five pounds a week—in those times, and to a man of Shaw's Spartan tastes, an income verging on the princely.

Now frequently during his career Bernard Shaw deliberately and avowedly played the buffoon in order to attract attention to himself. Then, having got his audience, he began to preach his gospel; like the man who fell down in a fit in the street and when a crowd had collected promptly jumped up and started selling pills. 'I yield to no man in the ingenuity and persistence with which I seize every opportunity of puffing myself and my affairs', he wrote in 1890. Everyone knows that Shaw could behave like a buffoon when he liked, a shocking, distressing, exasperating buffoon; and the chief disadvantage of behaving like a buffoon is that people are apt to believe that one is nothing more. But Shaw, as we all know, was a great deal more. In music he probably buffooned it more outrageously than in anything else; but, as we should expect from our knowledge of that omnivorous intellect, he thoroughly mastered the subject before he began to play the fool with it. 'At the end of my schooling I knew nothing of what the school professed to teach; but I was a highly educated boy all the same. I could sing and whistle from end to end leading works by Handel, Haydn, Mozart, Beethoven, Rossini, Bellini, Donizetti and Verdi'.\* This was mainly owing to the impact on the Shaw household in Dublin of George John Vandaleur Lee, a singing-teacher and 'a man of mesmeric vitality and force'. Lee gave lessons to Shaw's mother, who had a good voice and a good musical intelligence. He also gave lessons, indirectly, to George Bernard. Later, Shaw taught himself to sing and play, explored all the music he could lay his hands on, and so, when he became a critic, had more musical knowledge in his left foot than many of the people he criticized had in their whole brains and bodies. Read through his collected criticisms—'London Music in 1888-9 as heard by Corno di Bassetto', and the three volumes of 'Music in London'. You will find plenty to make you laugh; you will find plenty to make you boil. But you will never catch him out in a serious blunder. Shaw might write like a clown; but he knew his music well enough to afford to.

Perhaps the predominant quality of these criticisms is their outspokenness. That, of course, is not surprising, since Shaw was probably the most outspoken man that ever lived. What is surprising is that T. P. O'Connor and Edmund Yates had the courage to print such outspokenness from a man still young and still comparatively unknown. (For whereas

many critics begin as creative artists, Shaw was a creative artist who began as a critic.) Now when a critic is outspoken we congratulate him on his 'fearlessness'. But that is less than half the story: any critic can be 'fearless', but can he make his editor fearless as well? It is the easiest thing in the world to sit in the safety of one's own study, dip one's pen in vitriol and cover one's paper with blistering rhetoric; the real genius is in tricking or persuading or bullying one's editor into printing it. And we are to conclude, therefore, either that 'T.P.' and Yates were the most fearless editors of their time, or that Shaw's overpowering personality hypnotized them into becoming so. Let us take a few examples and try to imagine their effect if they appeared in the newspapers of today:

Madame Patti's offences against artistic propriety are mighty ones and millions. She seldom even pretends to play any other part than that of Adelina, the spoiled child with the adorable voice; and I believe she would be rather hurt than otherwise if you for a moment lost sight of Patti in your preoccupation with Zerlina, or Aida, or Caterina. (*London Music*.)

It is characteristic of the British middle class that whenever they write a book about Mozart, the crowning tragedy is always the dreadful thought that instead of having a respectable vault all to himself to moulder in for the edification of the British tourist, he should have been interred cheaply among the bodies of the lower classes. (*London Music*.)

By the time I reached Paderewski's concert on Tuesday last week, his concerto was over, the audience in wild enthusiasm, and the piano a wreck. (*Volume 2*.)

Strip off the euphuism from these symphonies (Brahms's), and you will find a string of incomplete dance and ballad tunes, following one another with no more organic coherence than the succession of passing images reflected in a shop window in Piccadilly during any twenty minutes in the day. (*Volume 1*.)

The singing was good all round except in the case of D'Andrade, who took the greatest pains to be a failure as Figaro, and succeeded. (*Vol. 1*.)

Vaschetti as Zuniga, a small but important part, requiring some distinction of manner and finesse of play, especially in the entry in the tavern scene, maintained his reputation for brazen lungs and unalterable but good-humoured incompetence. (*Volume 1*.)

It would be out of all reason if the singing were like the acting. Fortunately, it is not; for the separation between the musical and the intellectual is uncommonly marked in the De Reszke family. In Edouard's case there is more than separation: there is divorce. Not that I would imply for a moment that our pet baritone

\* Preface to 'London Music'

has no intelligence. I have not the slightest doubt that if he had to live by his brains, as I have, he would find plenty of them—in an extremely rusty condition, no doubt, but still of sufficient quantity and quality. (*Volume 2.*)

Lassalle was announced to play Valentine; but it soon appeared that he only wished to prevent anyone else from playing it, as he omitted Dio possente, and would not even pretend to act in the death scene, which accordingly fell flat. (*Volume 1.*)

The work selected for the début of the choir was Mendelssohn's 'Hear my Prayer'. I desire to skate over this part of the concert as lightly as possible; but I must just ask Mrs. Henschel to hear my prayer and never again meddle with Mendelssohn. (*Volume 2.*)

I sat out Les Huguenots the other evening; and I cannot quite pass it over without asking whether something cannot be done to recover the original flavour of what is, after all, an interesting and effective piece of stage work. Would it not be possible for the chorus and Bevnani to be born again with certain modifications, and for someone to compile Tales from Meyerbeer in the style of Lamb's Tales from Shakespeare, and make a present of a copy to the stage manager? . . . There are few persons whom I have less desire to see alive again than Costa; but there are moments when Bevnani makes me miss him. (*Volume 3.*)

Musical criticisms, like sermons, are of low average quality simply because they are never discussed or contradicted. (*Volume 1.*)

Alvary began by singing out of the key. Later on he found the key, and merely sang out of tune. He posed with remarkable grace and dramatic eloquence: I can imagine no finer Siegmund from the point of view of a deaf man. (*Volume 3.*)

We can picture the avalanches of lawyers' letters that would pour into newspaper offices today if critics accused artists—as Shaw repeatedly did—of lazily and deliberately doing less than their best, and so cheating their managers and their public and drawing their fees under false pretences! Yet the Shavian juggernaut thundered on for six years; and one can only conclude either that the law did not protect artists so securely in the 'eighties and 'nineties, or that artists were not then the sensitive, wincing creatures we know today. Nowadays if a critic is invited to criticize a singer's performance it is safe for him to say that he sang incompetently on that occasion; but it is asking for trouble to say, without referring to any specific occasion, that he is an incompetent singer. 'Corno di Bassetto' and G.B.S. seemed to know no delicate distinctions of this kind. They did not ask for trouble; they positively shrieked for it. And if that failed, they got their victims into a corner and tried to punch and pummel them into

giving trouble. Their method was simplicity itself: Corno knocked the man down and then G.B.S. jumped on him. Now suppose I were to write, and my editor to print, something like this: 'Mr. X sang Escamillo last night and was immeasurably better than Mr. Y, whose hideous goat-bleating tremolo, ridiculous make-up, incompetent acting and, in fact, entire lack of any single quality that goes to the making of an operatic artist I remarked on the week before last.' I imagine that my editor and I would be in court within a few days; Mr. Y's case being, of course, that we took advantage of a privileged occasion (the invitation to criticize Mr. X) to hurl purely gratuitous insults at Mr. Y, damage his reputation and jeopardize his livelihood. The foregoing, incidentally, is not a quotation from Shaw; but it very well might be.

On the other hand, when a good artist *did* inspire him with that 'warm personal regard', Shaw was prodigal with his praise. Of the Belgian tenor, Van Dyck, he wrote:

I cannot remember a more complete and unqualified operatic success than that of Van Dyck as Des Grieux. To begin with, the man himself is irresistible . . . those who were at Bayreuth when he played Parsifal will need no description of the charm of his youth and strength, his rapid, impulsive, spontaneous movements, his enormous unaffectedness and *bonhomie* and withal his perfectly serious and dignified comprehension of his position as an artist. (*Volume 1.*)

About Maurel, the great baritone, Shaw was always respectful, sometimes almost ecstatic. What a striking description that is of Maurel's Mephistopheles:

It is the very embodiment of that grim Gothic fancy of an obscene beast of prey with the form and intellect of a man. The artistic means by which this effect is produced—the mouse-coloured costume, the ashen face and beard, the loveless tigerish voice—could not have been better chosen. (*Volume 1.*)

Brilliant patches like this leap out at us on nearly every page of these volumes; and of course there is an abundance, a superabundance, of the characteristic Shavian humour. Of Ravogli's Carmen he wrote:

The idea of poor Lubert killing her was ridiculous: nobody believed that she was dead: she could have taken him up and thrown him at Randegger's head without exciting the least surprise, especially among those who are good judges of conducting. . . . The face of Mr. Antoine Matt, the well-known trombone-player, when he realized that the knife which Carmen had just plucked from Don Jose's hand, and sent whizzing down the stage with a twitch of her powerful hand, was coming straight at his jugular vein, expressed a curious alloy of artistic devotion with a rueful sense that she might just

as easily have aimed a little higher and made her shot at a critic instead of imperilling a brother artist. (*Volume 1.*)

When Melba was overwhelmed with floral tributes he wrote:

She received flowers across the footlights in those large baskets which English ladies and gentlemen invariably carry with them in the theatre, and which they present to singers in moments of uncontrollable admiration. (*Vol. 3.*)

At the same time one comes upon strange and sometimes startling idiosyncrasies. There is, for example, his queer habit of calling an orchestra a 'band', a word which the fashion of today relegates to the semi-illiterate. It is unthinkable that he was here expressing a preference for the Saxon word over the 'romance', for no one could be more polysyllabic than Shaw on occasion; he was not a succinct or economical writer. It is equally unthinkable that he was indulging in that kind of 'intellectual slumming' by which so many people, for instance, affect the word 'fiddle' instead of the really beautiful word 'violin': for Shaw despised most forms of affectation all his life. The only satisfactory explanation is that in his day the word 'band' had not lost caste.

Also (a common fault with writers whose words seem to tumble out of them at break-neck speed) he could now and then be verbose almost to the point of being unintelligible. What an unwieldy, cumbersome sentence is this:

An operatic tragedian may be easily overrated at a period like the present, when it is still possible to follow a whole season attentively without meeting with any convincing evidence of even a superficial knowledge of the stories told in the operas on the part of singer, stage-manager, scene-painter, or anyone else in the house except those members of the public who bewilder themselves by referring to one-and-sixpenny books, containing an Italian and an English version, differing almost as widely from one another as the stage version. (*Volume 1.*)

Shaw's dislike of Brahms was as notorious as his championship of Wagner. He said that Brahms's Requiem 'could only have come from the establishment of a first-class undertaker'; and Brahms's music in general he described as 'only a prodigiously elaborated

compound of incoherent reminiscences'. In a footnote (added in 1936) he apologized for this 'hasty (not to say silly) description of Brahms's music'.

Yes, it was an exciting age when Bernard Shaw was a music critic. And in these four volumes we can dream ourselves back into that age of giants, when London was the most romantic city in the world, a London whose very vices and follies had a bigness and prodigality we miss today; a London of rumbling broughams, sprightly hansom cabs and yellow gas-lamps glimmering on the wet pavements. In the foyer of the St. James's Theatre Oscar Wilde would condense all history into an epigram as he climbed into his astrakhan coat and stuck his opera hat at a jaunty angle on his head; passing along Baker Street people would strain their eyes to catch a glimpse of Sherlock Holmes and Dr. Watson in their shabby little sitting-room; and when they went to hear Calvé at Covent Garden or to see Irving at the Lyceum it was as thrilling as a voyage to the moon. To the social reformer—to Shaw, himself, no doubt—it was also a wicked age, an age of squalor, crime and disease, of capitalist exploitation, of stupid prejudices and bitter class distinctions. The giants had to be balanced by hideous, deformed pigmies. But there were jewels in the mud; and we catch their sparkle in these fascinating pages.

To the first volume of 'Music in London' Shaw put a preface (surely the shortest he ever wrote!) which runs:

There are people who will read about music and nothing else. To them dead prima donnas are more interesting than saints, and extinct tenors than mighty conquerors. They are presumably the only people who will dream of reading these three volumes. If my wisdom is to be of any use to them it must come to them in this form. And so I let it go to them for what it is worth.

For probably the first and last time in his life Shaw underrated himself. Whatever subjects a great man writes about take on the quality of his own permanence. These prima donnas and tenors are not dead: Shaw has written about them and given them life everlasting.

## THE ARTS COUNCIL: FIFTH ANNUAL REPORT

As usual this makes interesting reading. Where music is concerned the tale of grants made to established orchestras and to small amateur societies grows. In the case of the larger orchestras, the financial state is far from reassuring; grants and 'takings' fail to offset the constant rise in costs. The Gramophone Library continues to grow and plays an important part in the assistance given to factory music clubs. The National Scottish Orchestra has been established as a full-time

permanent body and is making successful public appearances. The Council hopes to continue its assistance by increased grants to a limited number of orchestras, each of which should be 'permanently constituted with players on full-time annual contracts'. More help and co-operation is needed from the Local Authorities. The Report is enlivened with twelve double-sided pages of photographic illustrations.

# Thomas Alexander Erskine: A Biographical Note

By P. C. ROSCOE

UNHAPPY is the lot of the aristocrat who is also an artist. He has to suffer the sneers of those who, believing all aristocrats to be bad men, assume that they must all of necessity be bad artists; and he has to put up with the praise of those to whom everything connected with a title is a matter for veneration, if not for outright worship. Each of these sets of fools, dazzled in their different ways by the aristocracy, remain blind as bats so far as the art is concerned; and the unfortunate artist's work sinks beneath a load of irrelevant snobberies and anti-snobberies.

Erskine was one of this unhappy band—not that it seemed to worry him much—for he was no less a person than an Earl: the sixth Earl of Kelly, of the Scottish peerage. His father, the fifth Earl, was a man of no great intelligence who rallied to the cause of the Pretender in the 'forty-five' with a handful of retainers. He fought at Preston, Falkirk and Culloden, suffered a term of three years' imprisonment in Edinburgh Castle as a result, and was released only when his complete harmlessness was at length realized. But Thomas Erskine's mother, the fifth Earl's second wife, was of sterner stuff; she was the daughter of Alexander Pitcairne, the celebrated Jacobite physician and poet.

Thomas Alexander, the eldest son of this second marriage—there were no children of the first—was born on 1 September 1732. Later his parents presented him with two brothers and three sisters. While still a young man he revealed a remarkable passion for music, making the violin his instrument. Thomas Pinto may have been his first teacher; at any rate it is Pinto who is our authority for saying that in those early days he did not play the violin very well.

In due course he set out on the Grand Tour; and having kept himself informed of the state of music on the Continent he resolved to take advantage of whatever it might offer that would help him improve, and, if possible, perfect his skill as a musician. 'Stopping at Mannheim', says Dr. Burney, 'he heard the best instrumental music in Europe, and shut himself up with the elder Stamitz, whose originality and fire set his young pupil in a blaze, and so congenial were the taste and disposition of the scholar and the master, that they seemed the growth of the same soil. The same energy and enthusiasm which had lifted Stamitz above his fellows of the Mannheim school stimulated the young Earl to study composition, and practise the violin with such serious application, that on his return to

England there was no part of theoretical or practical music in which he was not equally versed with the greatest professors of his time.' The elder Stamitz was of course Johann Stamitz, who must have thought well of his pupil, for he dedicated a set of trios to him.

The death of the fifth Earl on 3 April 1756 forced Thomas Alexander to cut short his studies in Germany and return to Scotland so as to succeed to the Earldom and the family fortunes. The latter he proceeded to enjoy in no uncertain manner, both as a gambler and *bon viveur*, and also—he was never married—as an admirer of the fair sex. Nevertheless he almost immediately established his reputation as a composer; and Smollett, writing from Edinburgh and describing life there in August 1756 could say, referring obviously to Erskine, 'there is one nobleman whose compositions are universally admired'.

Among a large circle of acquaintances he could number James Boswell, whose Journals contain a number of references to Erskine. Thus, on 20 October 1762, at Kelso Races, Boswell had the pleasure of borrowing five guineas from his lordship, and of reflecting on 'the romantic conceit of getting it from a Gamester, a Nobleman and a Musical Composer'. The two met one another quite often at the dinner table, where the fun was generally fast and furious, and Erskine, somewhat to Boswell's dismay, was apt to deliver himself of decidedly anti-religious, or at any rate, anti-clerical sentiments. These he had possibly acquired from the Freemasons, of whom he was Grand Master in Scotland between the years 1763 and 1765.

But he never neglected his music, and when in Edinburgh took an active part in the doings of the Edinburgh Musical Society, of which he was for many years the director, often playing the first violin himself, as well as in those of the Edinburgh Catch Club. Quoting Burney again: 'His ear was so correct, and his perception so acute, that in the midst of a turbulent and tumultuous movement of a symphony of twelve or fourteen parts, if any instrument failed either in time or tune, though playing a different and difficult part himself, he instantly prompted the erroneous performer with his voice, by singing his part without abandoning his own.'

Persevering with composition he obtained in 1761 a Royal Patent for the copyright of his works, and entered into an agreement for their publication with Robert Bremner, the well-known Edinburgh and London publisher. His opus 1 was brought out in the autumn of

1762 by Bremner in London. This was a set of six 'overtures' composed in the manner of his master Stamitz, and is of importance as being probably the first set of compositions in this form—the ancestor of the modern symphony—to be composed by a British musician. Scored for strings, oboes and horns, with a figured bass for harpsichord, these overtures are all in the three-movement form typical of the early symphonies; the first being quick, the second slow, and the third quick again. The oboes and horns are not employed in the slow movements—a common omission in those days, but a curious one in Erskine's case, as we are told that he was particularly fond of the wind instruments. Marks of expression, such as piano, forte, fortissimo and crescendo are inserted with considerably greater liberality than in many other compositions of the time. There is undoubtedly a great deal of vigour and spirit in these overtures, the first and last movements of the third being especially noteworthy in this respect.

In November 1763, Bremner brought out a collection of 'Six Symphonies in four parts proper for great or small concerts, composed by Signor Stamitz, his pupil the Rt. Hon. the Earl of Kelly, and others'. Opus 2, six sonatas for two violins and a bass, a reversion to an older musical form, was published in 1769.

Erskine's overtures attracted some attention on their first appearance, owing to the comparative novelty of their form as much as to the illustriousness of their composer. John Gregory, who tended to disapprove of what was then 'modern' music, wrote in his 'State and Faculties of Man' (1766) that Erskine's compositions had great merit, and that 'his own spirited performance of them first seduced the public ear'. They are (he proceeds) 'certainly much superior to anything of the kind we have yet heard; though, by the delicacy of the airs in his slow movements, he displays a genius capable of shining in a much superior style of music'. Later on, in 1784, Thomas Robertson, D.D., in 'An Inquiry into the Fine Arts' was to declare that in Erskine's music 'the *fervidum ingenium* of his country bursts forth; and elegance is mingled with fire. From the singular ardour and impetuosity of his temperament, joined to his German education under the celebrated Stamitz, and at a time when the German overture or symphony consisting of a grand chorus of violins and wind-instruments was in its highest vogue, this great composer has employed himself chiefly upon *symphonies*, but in a style peculiar to himself. While others please and amuse, it is his province to rouse, and almost overset his hearer. Loudness, rapidity, enthusiasm announce the Earl of Kelly'.

London's musical life too had the benefit of Erskine's patronage, where it appears he was a member of a select musical society called 'The Temple of Apollo', largely composed of Scots, which held regular meetings in the fifties and sixties. Other leading lights of this society were Burney, Captain (later General) John Reid, founder of the Edinburgh University Chair of Music, and a talented amateur composer, and James Oswald, cellist, composer, and publisher.

While on a visit to France in 1764 Erskine met the violinist François Hippolyte Barthélémon, then serving in the Irish Brigade. He was so struck with Barthélémon's talents that he brought him back to England and got him established here. Barthélémon would probably have been appointed first violin of the Queen's private band had not both he and the Queen been made victims of a plot on the part of other musicians. Erskine strove nobly to straighten matters out and get Barthélémon the appointment he deserved, but without success; and the job went to Richard Hay, who it is to be feared was a prime mover in the machinations against Barthélémon. Erskine, always a great admirer of Barthélémon, was in fact sometimes moved to tears by his protégé's playing.

Erskine's compositions were now frequently to be heard at London concerts. From various published programmes it appears that one of his overtures was played at a concert at Hickford's Room on 5 March 1764; 'a piece' of an unspecified nature at Finch's Grotto Gardens on 19 August 1772; an overture and a quartet at Carlisle House on 6 May 1774; and another of his quartets was performed at Hickfords on 16 May 1774.

From the invaluable Boswell we learn that it was not only in Great Britain that Erskine's music was to be heard, but in Germany as well. In his Journal for 6 October 1764, when he was at Cassel, Boswell writes, 'At six I went to the *Comédie*. On entering the house I was surprised to hear the *Orchestre* play one of Lord Kelly's concertos. They, however, played it very ill. The pretty, slow parts they made a country dance of'. Perhaps the *fervidum ingenium* of Scotland had so entered into the souls of the musicians that even the slow movement became an affair of 'rapidity and enthusiasm'!

Meanwhile, thanks to Erskine's reckless style of living, his debts had been piling up, and in 1769 he was forced to sell all his estates except the mansion house of Kelly. It appears that his health was none the better for the kind of life he was leading, as he was in the habit of visiting various continental watering places in order to seek relief from his ailments; about which, perhaps, the less said the better. His

love of good living certainly left its mark on his features, which were of a highly rubicund hue; so much so that Samuel Foote once begged him, after a long, sunless spell, to look over the garden wall, so that the cucumbers might have the benefit of the beams that radiated from his brilliant countenance.

It was during his return from one of these continental trips, in November 1775, that Erskine narrowly escaped death by shipwreck in the Channel. This event was celebrated in some doggerel verses which are worth quoting:

In ancient story this I've found,  
That no *Musician* e'er was drown'd.  
A *harp* was then, or I mistake it,  
Much better than the best *cork-jacket*;  
The *Grecian* harpers went abroad  
The lockers well with liquor stor'd,  
For harpers ever had a thirst,  
Since harping was invented first;  
They in the cabbin sat a drinking,  
Till the poor ship was almost sinking;  
Then running nimbly to the poop,  
They gave the scaly brood a whoop;  
And sudden as they formed the wish,  
For every harper came a fish;  
Then o'er the briny billows scudding  
They car'd for drowning not a pudding.  
Methinks my Lord, with cheek of rose,  
I see you mount your bottle-nose;  
Or firmly holding by a whole fin  
Ride *dégagé* upon your dolphin.  
'Twas thus the *tuneful Peer of Kelly*  
Escap'd some whale's enormous belly;  
And safe in *London*, thinks no longer  
He'll prove a feast for shark or conger.

These lines were perhaps composed by his kinsman, Henry Erskine, the famous lawyer, who had written another set of verses addressed to his Lordship, with which, as they are of a remarkable badness, I need not trouble my readers.

In June of 1775 his mother had died; an event which when coupled with his escape from drowning in the following November, perhaps had a sobering effect upon him. At any rate, Boswell, after meeting him in October 1780 recorded that he 'was much pleased to see Lord Kelly improved after an absence of about six years' (actually it was only four); 'he was more sedate and well balanced, and not like Mount Vesuvius, as my uncle the Doctor, described him formerly'.

Although his compositions, apart from orchestral works, included string trios and quartets, he was, as already mentioned, fondest of the wind instruments. To quote Robertson again: 'Being always remarkably fond of wind instruments, whenever he met a good band of them, he was seized with a fit of composition, and wrote pieces in the moment, which he gave

away to the performers, and never saw again: and these, in his own judgment, were the best he ever composed'. He was also a very rapid composer, often taking but a few hours to compose a most elaborate piece of music.

Among his other compositions were an overture to a pasticcio opera '*Il Giocatore*' produced in Edinburgh in 1763; the overture to the very popular comic opera '*The Maid of the Mill*' produced at Covent Garden in January 1765, for which Samuel Arnold supplied the rest of the music; one or two more overtures or symphonies published by Bremner from time to time in his series of 'periodical overtures'; a set of twenty minuets, a few songs, and a collection of 'airs and duets'. Much of his music remained unpublished, and is now probably irretrievably lost. Whether his later works would have sustained his reputation had they ever been published and so made available for critical scrutiny, seems doubtful; for it appears that his works became in course of time less original and more merely imitative of other composers. Thus Captain E. Topham, writing from Edinburgh in May 1775, referring to Scottish composers and Erskine in particular said: 'At present they (the Scottish composers) rather endeavour to imitate other nations, than have a style peculiar to themselves; and their pieces are made up of such variety of tastes, that they may be said to be harmonic Olios. Such is the case of my Lord Kelly, whose admirable talents and genius in this science have been corrupted and restrained by his poorly copying the compositions of other masters. Had he pursued that originality of fancy and expression which is really natural to him, there is no doubt but that Scotland, at this hour, might have boasted her musical excellence, equal to any other nation in Europe. As a proof of this, I refer you to those wilder compositions, where his proper genius has broke forth, where his imagination heated by wine, and his mind unfettered by precept, and unbiased by example, has indulged itself in all its native freedom. But in general, too close an observance of the Italian manner has corrupted him'.

An 'imagination heated by wine': is Captain Topham suggesting that Erskine composed best when he was drunk? We need not doubt it.

In the autumn of 1781 Erskine paid another visit to the Continent in search of health, hoping to find it at Spa. Having taken the waters he set off on his return journey, but while on the road to Brussels had a paralytic stroke. He was advised to remain at Brussels till he got better; but far from doing so, he was, according to the *Scots Magazine*, 'seized with a putrid fever' of which he died. The exact date of his death is not quite clear: the

*Scots Magazine* said it was on 9 October, and the obituary notice in the *Gentleman's Magazine* said 15 October. Both magazines, however, paid tribute to his musical abilities; the former saying that he had attained in it 'an uncommon degree of excellence', and that he had 'produced works that in point of harmony, taste and expression would have done honour to the greatest composers of the present age'. The latter declared that 'he was one of the finest musical composers of the age, and esteemed by the *cognoscenti* as the first man of taste in the musical line, of any British subject'. It added that 'he loved his bottle, but was a worthy social character'. Being unmarried he left no child to succeed to the title, which accordingly went to his brother, the Hon. Major Archibald Erskine.

To what extent interest in Erskine's compositions remained alive in the years immediately following his death is not altogether clear. Possibly Edinburgh remembered him more vividly than did London, where, putting it delicately, his name was by no means as prominent in concert programmes as that of Haydn; to say nothing of Englishmen such as Arne or Avison. However, in 1839 his minuets were republished with two of his songs and a biographical note; but since that date even Scottish writers on Scottish music seem mostly to have overlooked Erskine's existence until the appearance of Dr. H. G. Farmer's 'History of Music in Scotland', where ample justice is done to his merits as a composer. If this sketch of Erskine's career can serve as a footnote to Farmer it may not have been written in vain.

## Handel and Walpole in Caricature

By JOSEPH E. CECI

**D**URING the last few decades radio and press have enormously increased popular interest, not only in great artists and composers, but also in the personal factors which at some time or other have influenced their lives and perhaps consciously or unconsciously their productions. Just as the discovery of a few baked records in the Middle East may throw a flood of light on some historical problems so the chance finding by a skilled searcher of an overlooked etching may cast sidelights of intense human interest. Sir Robert Walpole's finance and Handel's musical genius may seem to be utterly incongruous elements; but recent discoveries seem to indicate a strange relationship between the two.

Dr. Percy Scholes in his 'Oxford Companion to Music' says: 'The Beggar's Opera is a political satire, hitting at the Prime Minister, Sir Robert Walpole, and his satellites, a picture of the political corruption of the period being presented in the guise of a picture of the life of highwaymen, pick-pockets, and the equally criminal servants of the law.'

I therefore feel that the two etchings shown on these pages are worthy of note; they have a certain Handelian interest, as well as political significance. No doubt they were intended for publication at the time of Sir Robert Walpole's famous Excise Bill of 14 March 1733, which coincided with Handel's first performance of his oratorio 'Deborah' on 17 March 1733, when he advertised the fact that the price of seats would be raised to Boxes one guinea and Gallery half guinea. Newman Flower, in his 'Life of Handel', says that only 126 persons paid for seats at this performance. During the previous year Handel had quarrelled with his artists, most of whom had refused to sing for him

again. Signora Strada alone remained faithful to the great master. At the same time Frederick, Prince of Wales, who had taken a great dislike to Handel and his music, seized the opportunity, and called a meeting of his friends at Hickfords Rooms, Panton Street, Haymarket, on 15 June 1733, where he announced the formation of the 'Opera of the Nobility', founded solely for the purpose of opposing Handel. Niccola Porpora, then renowned throughout Europe as a conductor and composer, had been especially imported from Italy to act as conductor.

He was at that meeting given full power, and immediately set to work buying off most of Handel's artists, including the famous Senesino (male soprano), Signora Cuzzoni (soprano), Antonio Montagnana (bass). At this time prices and money were a general topic of interest. The public saw politics in everything. A certain section accused Handel of profanity by causing Biblical words to be sung in a theatre; and, no doubt, associated Walpole with assisting him. Lampoons were sold in the streets; articles appeared in the press, and a letter, which hurt Handel very much, was sent to the *Craftsman*, a revolutionary newspaper edited by Lord Bolingbroke and Poulteney solely for the purpose of opposing Walpole and his policy. This letter ended with the following postscript:

Having seen a little Epigram, lately handed about town which seems to allude to the same subject, I believe it will not be unwelcome to your readers:

Quoth W—e to H—I, shall We Two agree,  
And excise the whole Nation?  
(Handel) Si, Caro, Si.

Of what use are Sheep if the Shepherds can't  
sheer them

At the Haymarket I, you at Westminster?  
(*Walpole*) Hear him.

Call'd to order, the seconds appear in their place;  
One fam'd for his Morals, and one for his Face.  
In half they succeeded, in half they were crost:  
The Excise was obtained, but poor Deborah lost.

W. S. Rockstro, in his 'Life of Handel', makes the following comment regarding the above letter and epigram: 'It has been suggested that this coarse tissue of falsehoods was, in reality, nothing more than a political squib, directed against Sir Robert Walpole's famous "Excise Bill", and that Handel's name was used for no other purpose than that of shielding the writer from a Government prosecution. The low character of the paper in which it appeared gives the supposition a certain amount of colour, which is heightened by the evident drift of the postscript'.

These etchings, in my opinion, have some connection with the above letter and epigram. They were never published, which would account for their great rarity. Three reasons suggest them-

selves: (a) the failure of Walpole's Excise Bill to pass its second reading; (b) Handel's reducing the price of seats for the second performance of 'Deborah'; and (probably) the author's fear of prosecution. For the past fifty years I have been interested in and have collected musical portraits and prints; but I have never seen or heard of a second impression of these two.

The Etching of an Oratorio has unfortunately been badly cut—3½ inches all round. Had this not been so probably a satirical caption or epigram accusing Handel and Walpole of profanity would have appeared.

This etching has often been reproduced. Opinion as to which figure is Handel is rather divided. In the British Museum Catalogue of Engraved British Portraits (groups section), F. M. O'Donoghue gives it the caption: 'Handel Directing an Oratorio'; but in describing the print he is rather sceptical, and says 'supposed to be'. However, it is of great musical interest as it is the only print I know depicting the formation of an oratorio and orchestra in Handel's time. The conductor, probably Handel, is seated at a double-manual harpsichord. In front of him are the chorus, where their leaders





would be directly under his eye. Seated on his right, and slightly to the front, are two violinists, a flautist and a cellist. These would act as leaders for the remainder of the orchestra, who are seated behind the conductor. This is probably the contemporary arrangement of an orchestra in the Italian method. The standing figure is very probably Sir Robert Walpole, and the stumpy figure standing by the conductor Signora Strada, who took the name part in the first performance of 'Deborah'. Five soloists appear in the oratorio (Deborah and Jael; Barak, Abinoam and Sisera). These are standing at the back of the conductor. Newman Flower, in his 'Life of Handel', quotes from Lord Egmont's diary, 'I went in the evening to see Deborah, an oratorio made by Handel. It was magnificent, near a hundred performers, among whom about twenty-five singers'. Therefore the above etching is in my opinion 'Deborah' since it shows twenty-three singers.

The second Etching, obviously the companion print (note the similar pose—in reverse—of the

flautist) has, as far as I can ascertain, never been reproduced or associated with either Handel or Walpole. It represents, in my opinion, Handel's artists leaving him, the arrival of Niccola Porpora, Handel and Walpole gambling with the people's money, at the same time giving a jab at Walpole's Excise Bill. The caption 'The Triumph of Bacchus on the Thames in the hard Frost, Jan. 1740', and the poetry on the wall at the lower part of the print refer to Frost Fair, held on the frozen Thames in 1740.

No doubt the caption and the poetry were added to the etching for the occasion, as was the case with many prints published years before and sold in one or other of the booths on the ice. At that time printers collected any odd engravings they had in stock, and purchasers made their selection and had their names cut and printed while they waited. The name 'Fanny Seeman' on this etching is printed in gold lettering from a wood-block cut on the ice, and was, no doubt, the only printing done at this time. Fanny Seeman was the daughter of Enoch Seeman the artist, who had painted several portraits of George II and his Queen, and

was no doubt well acquainted with both Handel and Walpole. There is nothing wintry about this etching; in fact, just the reverse. Women are wearing evening dresses, while the river still flows. I feel sure it was the original intention of the artist to print an epigram on the wall, such as followed the letter to the *Craftsman*.

Porpora is seen standing in an arrogant pose, with a wheelbarrow containing his spinet and baggage. He is preceded by the famous Senesino whose immaculate costume includes a muff. He is dancing and apparently about to stamp on a piece of music, probably by Handel. On his right stands Signora Strada, who is trying to keep him in order. Behind her is a tall figure waving to a woman seated at a gambling table, probably Mrs. Delany, who was a great friend of Handel's and took an interest in his artists. Walpole is standing at a table on which are dice and money, while the figure seen in the former etching at the harpsichord, and probably Handel, is pouring money from a bag on to the table. Under the table are three bags, with the words 'Pension 2000'.

Handel received three pensions, and according to Hawkins\* was indebted for these to Walpole. On the right is seen a stream of artists walking towards an inn, which has for its sign a shoulder of mutton and three bottles, no doubt an indication of Handel's well-advertised fondness for the table. Above the sign are the words 'Whitehall Booth', probably in reference to Walpole. The barge on the water may have some reference to Vauxhall, as bargees used to ply between Whitehall and the Gardens, where Jonathan Tyer, the proprietor, insisted that Handel's music should be played.

It is remarkable how few caricatures exist of Handel, considering the great public opposition he had to endure during his life in England. I know of only two, both of which are said to be by Joseph Goupy who was drawing master to Frederick, Prince of Wales, and a well-known artist of the period. These two caricatures represent Handel with the face of a pig, seated on a barrel of wine, playing an organ, and surrounded with food.

\* Hawkins, 'History of Music': Book IV, Chapter 10, page 411.

## Ernest John Moeran (1894-1950)

By HUBERT FOSS

**E.** J. MOERAN died suddenly of heart failure while out walking near the Kenmare River, co. Kerry, S. Ireland, on 1 December 1950.

England does not so abound in native composers that one can read of the death of one so accomplished as Moeran without a deep sense of the loss to our musical life. Moeran was a representative composer of the new English school that has flourished so importantly since Parry, Stanford, and Mackenzie established composition as a true and honest outlet for a British musician's energies. But though representative, Moeran ever played a single hand. All his life he was a composer, but a composer unto himself. With a strong poetic flow of lyricism running through the veins of his externally robust body, he stood apart in his capacity to combine simple beauty with vigorous development and construction. Declamatory Moeran never was, nor could be; his arguments in music are logically controlled words of poetic feeling. Prof. Westrup wrote well of Moeran when he commented on his English qualities, which are named as 'a certain robustness of speech and a willing surrender to emotion'. But his words also include 'earnestness' and that quality is indeed to be found in this music.

Ernest John Moeran was born on the last day of the year 1894, the second son of a country clerical family in Osterley, Middlesex. Near London, now a suburb with an Underground Station, Osterley was in those not-so-remote days a village, with fields around it. He was educated at Uppingham, and then went to the Royal College of Music. After a period of active service in the first World War, Moeran studied composition privately for a time with John Ireland.

The rest of Moeran's life can be described in a list of his compositions, for to music, as something thought, he devoted his time. There are provisos: first, in his young days, Moeran learnt the violin

as well as the piano, and though there is no record that, after his school days, he ever played a stringed instrument in public, he appeared on several occasions as pianist in his own chamber works, and even as a soloist now and then; he felt strongly in his mind towards both types of stringed instrument, especially towards the bowed type. The second point is that Moeran was always affected, far more than most people, by the natural surroundings in which his life happened to be cast. Thus, any account of his works must be geographical to some extent.

In early years Moeran came to be familiar with the landscape and people of Norfolk, and from them he learnt the folk-speech of the English people: this folk influence, which is quite apparent in his early (and excellent) string quartet and in his forthright violin sonata, never ceased to bear upon his mind. He continued gathering folk-songs intermittently from the people in southern Ireland, and quite recently published a collection of his labours covering the years 1934 to 1948. These two works and the piano trio of the same period show a remarkable power of strong direct statement as well as a sensitive tenderness. This first period was one of energetic productivity, and the works it produced have a fluency which in later and more self-critical years is less observable. They include also the two orchestral rhapsodies, the picturesque 'symphonic impression' for orchestra 'In the Mountain Country', and a number of smaller pieces and songs.

The piano pieces, showing some influence in style from John Ireland, are attractive ('Stalham River', for example) but not outstanding. Of the early vocal works, on the other hand, certain songs can take rank alongside the best songs of Peter Warlock (of whom Moeran was a close friend). There are few modern English songs to compare in sheer beauty with 'Tis time, I think, by Wenlock

Town', and the Shropshire Lad cycle, 'Ludlow Town', is hardly less admirable. Moeran's songs are clearly divided into two categories—original music and arrangements of folk-tunes. The latter are in fact more than mere arrangements, for our folk-music breathed creative fire into Moeran, with the result that while never imposing his personality on the natural music, he drew out of it and displayed all its strongly felt moods and emotions.

After this early effervescence came a period of simmering, but a new important phase was that when Moeran turned once again to chamber music, wherein he wrote a sonata for two violins alone and a string trio. At the same period, he turned his attention to choral music, producing in 1933 a suite of part-songs—that essentially English form of choral utterance—called 'Songs of Spring-time'; they are a sequence of seven Elizabethan poems, each set separately but in a prescribed order of performance. A further choral suite was composed at various times during the next six years; 'Phyllida and Corydon' (1939) is very different from the first suite, for here the older madrigal joins hands with the English part-song; it is much more mature, and the style shows unmistakable influence from the music of Bernard van Dieren; it is in fact a most interesting assembly of purely vocal inventions.

For all his early blossoming, Moeran came to full stature only later, with the symphony, for instance. As he grew into full manhood, he decided that Southern Ireland was the right place for him to live, and since 1934 made Kenmare, co. Kerry, his abiding place for a large part of the year. The Southern Irish coast, along the Atlantic breakers, was the inspiration for his symphony (dated 1937). It was an Irishman too—Sir Hamilton Harty—who proposed, as early as 1926, that Moeran should embark on a symphony. The first attempts were abandoned; on the second set of ideas, Moeran was in close touch, bar by bar, with Harty, though actually Leslie Heward conducted the first performance. The Atlantic breakers face us, in torrent; but the symphony is no mere impressionistic picture. It is closely wrought in its symphonic form, and the musical pattern is self-contained and in itself satisfying. The earlier ebullience of thematic invention has given place to the logical development of strictly limited basic ideas. The musical interest lies in their transformations, and in the figures and subsidiary themes that grow out of the first main themes. Thus, in the slow movement the entire material is expounded in the first twenty-seven bars. The same power of argument can be found in the *sinfonietta*; vigorous, even breezy, though this shorter work is, the atmosphere of it is quite different from that of the symphony, for it was written among, and well reflects, the bracing air of the hills of Radnorshire, above the Herefordshire border of Wales.

A broader, more jovial Moeran—more Elizabethan altogether—appears in his 'Overture to a Masque', written during the second World War at the commission of ENSA.

Among the later works, three especially stand out. The exquisite violin concerto, written for Arthur Catterall to play in 1942, was once again

inspired by the Southern Irish Coast; but this time we are in the calm of full summer in the first and last movements, and at a Kerry fair in the intervening rondo. Five years later Moeran showed a new side of his musical mind in the violoncello concerto he wrote for his wife, Peers Coetmore, whom he married in 1945. The lyrical quality has given place to a new dramatic power, which the deeper and rougher solo instrument seems to have awoken in him. In the violoncello sonata (1947) this dramatic sense is even more evident; the most mature and richest of Moeran's chamber works, the sonata has great intensity of emotion and rises to a new pitch of excitement and struggle.



Performances of Moeran's major works have latterly become more frequent, and recently the *Sinfonietta* caused a considerable renewed interest. Moeran at the time of his death was working on a second symphony.

Though he preferred to live a comparatively lonely life, Moeran had a great gift for friendship. Seeming at times shy in company, he was in fact happiest among peasants and country folk, and could walk into a village inn and make friends more readily and easily than almost anyone one has known. Among his social gifts was that of mimicry—he was the friendliest of satirists!

Moeran's music—never spectacular—will always be a mine of interest for seekers after truth and beauty—the living phrase and the vocal utterance from the heart. If one wants, among his works, the very simple but moving speech, let us look to his two pieces for small orchestra—'Lonely

Waters' and 'Whythorne's Shadow'. For choral ebullience and a lasting interest, English singers in choirs can consult 'Songs of Spring-time' and 'Phyllida and Corydon'—or, if they are minded towards the nostalgic, 'Nocturne'. Soloists can turn to his beautiful songs. And there is ample provision of chamber music.

'Where others have been more clever, Moeran has so far at least been the most musical', wrote someone in 1930 about contemporary English composers. The melodic curve is always beautiful in his music. He may at times angularize it—a touch anxiously, shall we say?—but there remains the speech of the people in his own personal song.

## The Musician's Bookshelf

'A Career in Music.' By Twelve Authors. Edited by Robert Elkin [Earl, 12s. 6d.]

The twelve authors and their subjects are: Harriet Cohen (The Piano), George Baker (Singing), Norman Demuth (Composition), John Denison (Organization and Administration), Julius Harrison (Conducting), S. A. Hurren (Instrument Making), Gerald Moore (Accompanying), James Rushworth (The Music Dealer), Thomas Russell (The Orchestral Player), K. W. Straker (Publishing), S. de B. Taylor (The Organist), J. R. Tobin (The Music Teacher).

These of course are all successful people, leaders, makers of striking careers. The reader, especially the beginner or the young professional worker, wants to know what are his or her chances of becoming as successful. The editor, giving his reflections after he has ably briefed his team, whom he introduces to us in paragraph and picture, says some wise things about how to make a start, but cannot very well go deeply into the problems of building a career. In these respects Mr. L. D. Gibbin's two short books 'Building a Music-Teaching Connexion' (O.U.P.) and 'Openings for Music Teachers' (Ashdown) are valuable; and in writing a book on the same subject as the one under consideration I put in such advice as I had myself found useful. That 1939 book, I am happy to say, is largely superseded by this, from which I will, in my necessarily brief space, quote a few remarks.

Miss Cohen helpfully discusses her own student-days and great artists who influenced her then: Busoni, Paderewski, Casals. Comparing them with 'the slapdash, careless, unrhythmical if overwhelmingly brilliant' performers of today, she is 'very downcast'. She, like several other contributors, adds a word about fees and recital costs: these details are welcome. She thinks that everyone should be, as we say, 'double-handed': take up a second instrument. She tells of the value of a pianist's studying much music written for other instruments, of taking part in students' recitals, and later of having at least a year away from his own country. She thinks it essential that touring performers should teach during part of the year: her own memorable milestones have been her lessons from great artists. Discipleship has great values, she believes.

Mr. George Baker is cheerful, breezy, practical. He lays down the essentials for good singing—articulation, 'the ability to talk on a tune', mental control of colour, and sound breathing. He thinks three years' work the minimum for the apt student. The yearly earnings of fairly well-known singers, from 'average' to 'very good' artists, he puts at

from £500 to £2,000. 'A comparative handful' earn more than £2,000. With his cheerful injunction to 'Go ahead, young people, the world is yours to conquer', he does not, of course, omit warnings.

Mr. Demuth is equally clear and candid about pains and profits in the uneasy path of the composer. The adjective is not his; like all these writers, he insists that 'Music is, after all, a vocation', and money isn't everything. Mr. Moore is one of the most illuminating of enthusiasts, on the life of the accompanist. He is rightly severe upon pianists who think of this art as a means of using up and making pay an imperfect technique. He writes gratefully of what John Coates the interpreter and devotee taught him. Musicianship, sensitivity, technique—his statement of basic essentials could be paralleled by any other of the artists writing here. It is in the individual outlook, the details of daily life, that the contributors best grip the imagination. Moore, for example, would play with Sammons at York, travel (non-sleeper) by the night train to London, record with Dawson, rehearse with Chaliapin, and be at Birmingham that night for the next Sammons concert. Arriving in the nick of time, he 'learned to concentrate immediately on the task in hand'. Perhaps the ripest one-word sermon that can be preached to any aspirant is that one word 'Concentrate!'

So the background of experience is built up and expounded through the lives of those who have conquered. There is Julius Harrison remembering the value of learning while earning: getting £10 a week for conducting and rehearsing endless hours at Covent Garden; Thomas Russell explaining how the orchestral player lives (in conditions of nervous output, even strain, which have always seemed to me to set him apart from all other artists, an object of wonder and admiration). He remarks that there are never enough good players of the bassoon, double-bass, cello or horn. Hence he recommends a careful eye on the instruments less commonly taken-up, when a college student is considering his second study.

Raymond Tobin, editor of the *Music Teacher*, gives ample facts and figures about that order of life, and in the rest of his sterling advice emphasizes Musicianship. He believes that teachers should be more business-like. I have always thought them about the lowest, in this matter, among all practitioners, though often the highest as regards giving something for nothing. The least rewarding work, in cash, remains that of the church organist, about whose treatment I do not trust myself to write, so I had better pass on. The cinema, that once promised large and brilliant openings, has almost entirely let the organist down—one might say, into his pit, never, in most

palaces, to rise again. In my local paper a columnist, having inquired from managers the effect of their dropping the once-popular organ interludes, found that they have had no queries or complaints. Resident organists are rare, and soon, on account of the expense, will probably be non-existent.

It might be wise for many a young enthusiast who is 'keen on music' to inquire into the possibilities of being trained for trade rather than interpretation. The prospects here exhibited by specialists seem reasonably good. Many pages of personal ideas, comments, reflections and experience could be added by most readers to these brief notes: I could fill an issue of this magazine myself. Music is overcrowded, but largely by the unfit. I do not say that most of us are like that: I only express the truism that the excess of the crowd consists of these. Not all 'failures' technically or mentally unfit; some just lack push. Others think 'pull' is vital, and are thus misled. It counts, but it is so largely a matter of chance that it need not be agonized about, or even dwelt upon. The more friends any worker makes, the likelier is one to be by in need. And our 'favourites' are obviously the people we like best: not necessarily, I agree, the best-equipped. Friendship must count, in all walks of life; it sustains and cheers, and if it sometimes brings about inequity, the harm is less than that which enmities produce. Compromise is inevitable: but the young are apt to reject this thought. Artistry alone rarely conquers: if one cannot ascribe success also to luck or push or friends, it will be found to lie in something that comprehends all these: personality, often indefinable but instantly recognizable. The lack of it explains much partial failure; and in reading this book by the successful many will wonder how things would seem to them had they failed. Being powerful personalities as well as intensely hard-working artists, they didn't fail; but I should like to read some life-stories by those we call failures—who are sometimes oddly happy people. In the end, I suppose the supreme non-technical advice can only be given as 'Be yourself: and be your best self'.

W. R. A.

### 'Joseph Haydn: His Art, Times and Glory.' By H. E. Jacob

[Gollancz, 18s.]

This book, a full-scale biography, is meant to enlist the interest of the general reader rather than aid the specialist—this much is clear both from its general plan, with life and works treated in conjunction, and from the absence of technicalities. The purpose is an admirable one, and Mr. Jacob has brought to it a strong sense of history and of the geographical background, a real affection for Haydn as a human being, and a grasp of his general musical importance which, if applied in equal measure to every aspect of his art, might have made the book a vital contribution to the study of his genius. It is all the more regrettable that its inaccuracies and omissions and its lack of selectivity rob it of that distinction, and gravely impair its usefulness both to the student and to the intelligent layman for whom it was designed.

The book is entitled 'Joseph Haydn—His Art, Times and Glory'. But, as regards its general balance, there is far too much about his times and far too little about his art. A sense of history, used with discretion and control, is a fine thing in a biographer; without it, he is in danger of making it appear that his subject lived in a social and political vacuum. But to devote a whole chapter to the musical politics of France under Napoleon, based on an account of Napoleon's wholly imaginary reactions to the bomb attempt made on his life as he was on his way to the first Paris performance of 'The Creation', throws very little light on Haydn. Indeed, it actually obscures him, for the author is so anxious to demonstrate that Napoleon saw in Haydn's music a prophecy of the 'New Order' which he was planning for France that he gives, as the original German version of 'A new-created world', not the correct 'Und eine neue Welt', but 'Und eine neue Ordnung'—which does not even scan. This, and other factual errors—works dated differently on different pages, doubtful or spurious works such as the 'King Lear' incidental music and the 'Ox' Minuet accepted without qualification as genuine, stories such as the encounter with Leopold Mozart and the commissioning of the 'Seven Words' given in garbled form—may not be of vital importance when taken in isolation; but they cannot be overlooked when made the peg on which to hang an argument. Together they form a reckoning heavy enough to discount the book's value as history and to shake our confidence where the author is maintaining an unfamiliar, though possibly tenable, thesis (as when he underlines the masonic or crypto-masonic implications in van Swieten's 'Creation' libretto).

Where Haydn's art is concerned, the author has thrown the main emphasis on the symphonies and the two great oratorios. About the symphonies he has much to say that is valuable and enlightening. Perhaps he overstates the extent to which Haydn was conscious of the symphony as 'his life's mission'—he is too apt to read motives into his characters' actions and state suppositions as facts. But his chapter on 'The Symphonic Continent' is excellent. Though he treats the corpus of Haydn's symphonies as a whole, making little attempt to trace the evolution of his style from its embryonic beginnings to its glorious culmination, he is most enlightening on Haydn's technique of thematic development and 'power of narration', in the purely musical sense of what happens to his themes in the course of a movement, and on the blend of individualization and fusion of the different instruments which is the secret of his orchestration. Mr. Jacob's appraisal of the last six symphonies, nos. 99-104 (incorrectly lumped together in 1793, the year in which the first of them was composed) is so just and sensitive that one would give all the background 'colour' of hunting scenes and cows with 'large, shining eyes whose peacefulness was peculiar to cows of this district', for a similar treatment of the string quartets. This is not forthcoming, and a book purporting to deal with Haydn's art appears with two brief references to op. 76 and not a single mention of the two final masterpieces of op. 77. Again, Mr. Jacob dismisses all the piano sonatas before no. 49 (the sonata in

E flat written for Marianne von Genzinger) with the amazing statement that 'a profound personal experience, that of undeclared and never-required love, had first to intervene *before Haydn succeeded in creating anything unusual in piano music*' (the italics are mine), and he does not even mention the existence of the lovely piano trios. 'The Creation' and 'The Seasons' are, on the other hand, treated very fully, and it is not necessary to agree with the author's opinions on every point of detail before delighting in his sympathetic insight into these works as a whole.

Unfortunately there is no list of works, and consequently no general chronological or classified survey of Haydn's entire output, and the index reflects the patchiness of the text by listing the symphonies neatly and clearly together while dotting the quartets about under their nicknames.

On the human side, Haydn's life story is vividly, if diffusely, told, and the non-specialist reader who likes his biography decked out with imaginative reconstruction would certainly end the book with a better idea of Haydn's stature and personality than when he started it: but how sadly lukewarm such praise appears, compared with the welcome this book would have deserved if it had all moved on the level of its best moments.

ROSEMARY HUGHES.

'The Organ: Its tonal structure and registration.' By Cecil Clutton and George Dixon

[Grenville Publishing Co., London, 12s. 6d.]

The comprehensive title of this modest volume reminds one by antithesis of that massive and copiously illustrated doctorate thesis on the classical French organ, which its author, M. Dufourcq, modestly entitled 'Esquisse'. But though not encyclopædic, this is a very worthwhile little book, one which should find a place on the shelves of every library, public or private, and of such students as can afford to buy books in these difficult times.

For of the few books in the English language on the organ, not all are reliable or up to date; and this is the first for some years in which the tonal element and the whole history and practice of registration have received detailed attention.

Part I gives a quite reasonable account (in chapter 1) of the history of tonal design from the seventeenth to the twentieth century, and (in chapter 2) of registration as practised in representative 'schools' of the period. The subtleties of the Schnitger organ are brought to light, and could only have been illuminated better by a clearer account of the vital importance (structural and acoustical) of the *Rückpositiv* (big brother of the old English 'Chaire organ'), projecting from the main organ-case, behind the player; the *Oberwerk*, whose dominating effect proceeded from its crowning position over the Great pipes; and the *Brustwerk*, whose position *under* the Great soundboards restricted the length of the pipes to the minimum, so that the 'open diapason' was seldom deeper than 4 ft. tone, and often only 2 ft.\* This would

have explained the paradoxical name 'Oberwerk' for the Arnstadt Great, its *pipes* being above the *Brustwerk*, though it was actually played from the lower manual\* (p. 37). The accounts of German registration (pp. 66-68) would then also have been clearer: and still more so, had the musical context in these examples been indicated more precisely, possibly with fewer examples. Valuable quotations from Jean Huré and Dom Bédos throw further light on eighteenth-century practice—though it may be noted that the latter recommended the use of Pedal flue stops in the 'Plein Jeu', as an alternative to the reeds, especially if available at 16 ft. pitch†. The importance of the classical mixture stops is also clearly shown.

The development of the nineteenth-century French organ (chiefly by Cavaillé-Coll) is admirably described; but the German instrument of this period is summarily condemned as 'of hardly any interest'. To one who has witnessed the musical effectiveness of recordings and broadcasts from, say, St. Michael's, Hamburg (Walcker), or St. Thomas', Leipzig (Sauer), this seems a trifle hasty.

More disappointing is the almost complete lack of comment on the English organs of the Tudor, Jacobean and Restoration periods: it seems that we must continue to enjoy the musical masterpieces of those times only in the bowdlerized form in which publishers and editors prefer us to have them, 'arranged for modern organ'.

While there is mention of a 'Baroque Revival' in the U.S.A., France and Germany, it is a pity that the flourishing renaissance of the classical organ in Denmark, Norway, Sweden and Holland receives no comment.

Part II (chapter 3) begins with an over-lengthy and largely theoretical account of nineteenth-century developments in English organ design: much of the material that goes to fill 65 of the 156 pages is of little greater interest than the details of nineteenth-century German organ-building which the authors passed over so easily. There is some question-begging as regards divided Great Organs, borrowed Pedal stops, large 'opens' (wood and otherwise) and heavy pressure reeds, concerning the voicing of which, 'first class' is a term too imprecise to convey any musical concept. The style is repetitious, and at times, it must be admitted, ungrammatical (p. 95). Behind all, lurks the assumption that what is evolutionary is necessarily moving forward, although the musical justification is but lightly hinted at, and often missing.

Chapter 4 happily restores the perspective: conventionalism in present-day registration is countered by suggestions which are stimulating and of undoubted theoretical value‡. The authors admit, nevertheless, that the reader must still make his own experiments and draw his own conclusions. The ear is the final arbiter, and—be it noted as the best piece of advice in the book—it had better be the ear of an intelligent collaborator (preferably not an organist) posted in the auditorium. The clear rendering of the musical text is the norm, be it Bach or Bairstow.

\* Hans Klotz: 'Über die Orgelkunst' (1934), p. 229.

† Op. cit. Pt. III, chapter 4, p. 523.

‡ There is an intelligent study of the 'extension' organ, regarding expedients for securing the optimum effect.

\* The 8 ft. being supplied by stopped pipes or reeds, so that the pitch was, in fact 8 ft., not 4 ft. as suggested in a like instance on p. 43.

There are remarkably few typographical corrigenda. (Bach's new Mixture at Mühlhausen of 'r' ranks evokes delightful vistas of infinitude—the number is 3.) The appended bibliography appears to be confined to works in English, or one might regret the non-inclusion of Klotz's monumental study and other important material.

As controversial matter, divested of unnecessary technicality, and designed to stimulate the average player to greater thought and study, the book's value is paramount, and the author\* and publisher are to be congratulated on its timely production. May we look forward to an even more excellent second edition?

RALPH DOWNES.

'Bizet.' By Winton Dean  
'Stravinsky.' By Rollo H. Myers  
'Gounod.' By Norman Demuth  
[Dobson, 3s. 6d. each.]

These are additions to the series of pocket-size 'Introductions'. The volumes on Brahms, Elgar and Mendelssohn were reviewed in our issue for September. Other names advertised are Bach, Beethoven, Debussy, Haydn, Mozart, Schubert and Wagner.

Bizet has claimed more words than some of his fellows. Is this the reason for diminutive type? What it comes to is that the best reading in the series is physically the hardest. Mr. Dean's writing is clear, lively and expert; and his survey is all that it should be in its information, analysis of style, and detachment. By way of example, let Bizet's course be mapped with a few critical remarks, each a gleam from a luminous context. *Les Pêcheurs de Perles*: 'It was the fashion to range far and wide in history and geography; and many other composers did the same. The point is that Bizet was alone in creating an exotic background that is both dramatically convincing and musically interesting.' . . . 'Gounod's influence was even more dangerous to Bizet than Meyerbeer's, for it corresponded to a defect in his own nature.' *Ivan le Terrible*, an opera that has not been published: 'Perhaps this is as well. It shows Bizet following all the wrong paths . . . Characters behave with that inspired idiocy which scoffers regard as the operatic norm. . . . Clearly Bizet was trying to capture the grand opera public, which warmed itself by the now extinct volcanoes of Meyerbeer. Had he succeeded we might have had no Carmen.' *La Jolie Fille de Perth*: 'Indeed it is very noticeable, not only here, but in all his stage works, that the best and the worst parts of the libretto nearly always draw from Bizet the strongest and the weakest music.' *La Coupe du Roi de Thule*: an example of Bizet's 'interest in men and women as they are, and not as they were operatically supposed to be'. One of the most interesting things about the opera is the 'subtle and extensive use of leading themes: there are at least seven and probably ten even in the small proportion of the opera that survives.' *Djamileh*: 'Another feature is the growth of a terse epigram-

matic quality, a capacity for summing up the essence of a scene or a situation in very few notes.' *L'Arlésienne*: 'The three [traditional] tunes are wholly assimilated into his personal style, and the original music, especially the Carillon, Pastorale, and the wordless female chorus that opens act two, is quite as charged with picturesque feeling. To this background he wedded the characters so closely that it is impossible to conceive them anywhere else.' . . . The music is 'perhaps the supreme instance of full-scale dramatic mastery expressed in miniature-scale musical form'.

Quotation had better stop before it reaches 'Carmen'. Here are eight pages that would send any habitué—or star performer—to the theatre with an improved notion of what is to happen on the stage and in the orchestra. One item for the star performer cannot be resisted. Of Escamillo's song: 'Bizet directs that the famous refrain should be sung *avec fatuité* and quietly, ending very quietly; but how often does the baritone transfer the fatuousness to himself by bawling it at the top of his voice?' A fact not known in every auditorium is that in its original and authentic form the opera had spoken dialogue, and that the recitatives were composed after Bizet's death by Guiraud. Of this Mr. Dean has a small complaint to make: by introducing Carmen's augmented-second theme into the recitatives Guiraud spoils Bizet's pattern. Also, the original spoken dialogue supplied 'a number of links in the causation of the drama which were removed in the recitative version'.

Proceeding to the instrumental works Mr. Dean earns a good mark from one reviewer by praising the early symphony. (But is the bit of fugue academic? To me it is a kind of long-range vehicle sent out with good foresight and an excellent sense of purpose to bring back the main theme.) The 'Jeux d'enfants' are little tone-pictures 'seen through the eyes of a child and not with the grown-up nostalgia of Schumann's *Kinderszenen*'. We should take more notice than we do of the *Variations Chromatiques* for piano, and of the *Marche Funèbre* that was the prelude to 'La Coupe du Roi de Thule'.

Mr. Dean's study is something more than a short version of his book in the 'Master Musicians' series, and should lead the reader to that excellent volume.

Mr. Myers is given a medium-sized type and writes with less detachment. Where we—most of us—would say that a work has interest and merit, he thumps the table and calls it a masterpiece; and he would refuse to admit that his sometimes dictatorial praise is defensive. Let his reviewers tremble; for here is one who guiltily figures on page 25 as a hidebound purist and comes near to dallying with a fatuous contention on page 44; and on page 31 the people who were recalcitrant to 'Les Noces' get a wiggling. Are these admonitions in place? Let the question pass; for the book does its duty soundly. It gives plenty of information, not all of the catalogue order, and it describes and interprets according to the promise on the dust-cover: 'Each book seeks to isolate the particular qualities of the composer which make his musical creations different and clearly recognizable from those of others.' The last words, at their face value, do not foreshadow much

\* In our November issue we recorded the death of Lt.-Col. George Dixon, part-author of this book.

difficulty in Stravinsky's case. But there are inner workings, elusive springs of purpose, remote searchings into style and the spirit of style that do need elucidating and present a problem to the mind and pen of the analyst. Mr. Myers knows his subject well, and within the limits of his space gives clear guidance; and that guidance is all the better for the fire of conviction which now and then throws off a minatory spark. The works of less obvious importance to which Mr. Myers pays special tribute are the 'Symphonies d'instruments à vent' and the Symphony in Three Movements; and he is less adverse to 'Pulcinella' than some of Stravinsky's would-be admirers.

Mr. Demuth, in comfortable type, treats his subject with due disrespect. He passes on the common valuation of Gounod and his works with only slight amendments: opera houses might well take up 'Philémon et Baucis' in its original one-act form; and the two symphonies deserve a glance for their 'Gallic lightness, particularly in the writing for the wood-wind'. Mr. Demuth's final summary has two key sentences: 'Gounod made the harmonic background of equal importance with the melody, and he used it emotionally', and 'he said things which had not been said before, even if they have been said better since his time.' The powers played a last-minute trick on Mr. Demuth: after he had written that we search in vain for 'Faust' today the opera was announced for Sadler's Wells.

W. McN.

### 'The Singing Stream.' By Herbert D. White

[Ginn, 7s. 6d.]

A useful, cheap book for beginners: an informal history of song, with pictures by H. Weissenborn, some music-type, and a rather prim Uncle George to lead in imaginary conversations: the method being to present reconstructions of historical scenes—a Monteverdi first-night, for example, and a chat with Palestrina, who 'told us how ecclesiastical music nearly lost polyphony entirely'. (Polyphony, we are told, 'started in the period of Sumer is icumen in'.) The style is a dangerous one for an author who claims to be only a humble expositor, not an original researcher. He wrote the book to supply the demand for history such as he has dispensed in talks to Army groups, W.E.A. students, and the like. His conversations will probably attract many: for what, asked Alice, is the use of a book without conversations? I am all with her, and would like to see groups of books, on different levels (this is important: there are many publics), attempting to do for diverse types of potential music-lovers what, for the young would-be professional, men like Silvanus Thompson did in mathematics, and Frederick Corder in the elements of composition: his 'New Morley' is excellent fun, as well as sound instruction.

Mr. White would not claim expertness in what I presume to be a first essay in a style which some critics will dislike—from snobbery, I think. There are still wide gaps between musicians and those who might become music-lovers. This method seems a good attempt at interesting them, even if its informality is not always quite smooth and

natural. In this magic-carpet progress through the ages, from primitive man's howling to atonalism, the right sort of reader, he who is as modest as his guide, can learn a great deal from compiled matter that has not thus been brought together anywhere else. Small things catch the eye: on page 7 the last tune needs another flat; on page 20, for 'cantores' read 'cantoris'; on page 109, 'in the 1590's, to be precise' is not quite precise enough for at any rate the first book of Yonge's 'Musica Transalpina'; and inevitably, when the author allows Morley to declare that 'our madrigalists are better than any Italian or French composers', the innocent may imagine that the claim is 'gospel'. In a series of selected and often wide-spaced flash-backs the author cannot well guard with footnotes statements which he may know to be rather loose. I should like students to have in one hand this book, which they are sure to enjoy, and in the other some professional survey of about the same length, such as Sachs's 'Short History of World Music', which puts things into better perspective. The two doses, like the famous white and blue powders, might salutarily combine.

W. R. A.

### Books Received

*Mention in this list neither implies nor precludes review in a future issue.*

'Introduction to the Music of Bach.' By William Mann. Pp. 76. Dobson, 3s. 6d.

'How to play a hymn-tune.' By John T. Watson. A simple method of teaching children how to play a hymn-tune. Pp. 27. Epworth Press, 5s. Tribute to Alan Bush on his fiftieth birthday. A Symposium. Pp. 58. Workers' Music Association, 5s.

Annual report of the Smithsonian Institute 1949. United States Government Printing Office, Washington, D.C.

### Music and the Amateur

This is the title of a book to be published by the National Council of Social Service. It has been prepared by the Standing Conference of County Music Committees. The editor is Mr. J. McKay Martin and contributors include Dr. Sydney Northcote, Mr. C. Russell Scott, Mr. Christopher le Fleming, Mr. Stanley Harper and seven county music advisers. Among the twenty-four subjects discussed are the County Music Committees and Rural Music Schools, Special Problems of Music in Urban Areas, Music for Youth, the Repertory of the Amateur Choir, the Amateur Orchestra and its Music, Music Festivals and Amateur Opera. The price of the book will be five shillings and a copy will be supplied to every education authority.

The Strolling Players Amateur Orchestra is now under the conductorship of Siegfried de Chabôt and rehearses every Wednesday at 6.30-8.45 in the Henry Fawcett School, Bowling Green Road (just behind the Oval). The wind section is complete but good string players would be welcome. Particulars may be had from the Hon. Secretary, Mrs. M. Apperly, Roughways, Warner Road, Ware, Herts.

At Messrs. Sotheby's sale on 13 December, the Vincent Novello autograph album described by John Pashby in our issue for November was acquired by Messrs. Novello. An article on its contents will be given in our February issue or the near future.

## Bach as a Young Man

**H**ITHERTO we have had no reliable portrait of Bach as a young man. The earliest portrait, the Haussmann of 1723 (now in a private collection in the United States: see Gerhard Herz, 'A "New" Bach Portrait', in the *Musical Quarterly*, April 1943, and 'The Bach Reader', p. 25), shows him at the age of thirty-eight. The newly discovered plaque of which a photograph appears on the opposite page, shows him in his second Weimar period at the age of twenty-eight. The plaque, which is now the property of Bärenreiter Verlag, Kassel, and by whose courtesy the present photograph is reproduced in this journal, is probably a copy of the original, made in the eighteen-thirties; but there is no doubt that it retains much of the vividness and authenticity of the original. It was very nearly consigned to a collection of scrap metal in the recent war, but was fortunately saved

from destruction by a Bach connoisseur. The only indications of the artist's name are the initials A and a combination of T and F. Scholars are now trying to trace the full details of its origin. Herr Voetterle of the Bärenreiter Verlag points out that the similarity between the features shown in the plaque and those reconstructed by the sculptor Seffner from the skull discovered in Leipzig in 1894 is most striking and confirms the impression of their complete authenticity. It also indicates the reliability of Seffner's 'reconstruction'. In time for the bi-centenary celebrations bronze casts of the plaque were made by Herr Wassermann of Kassel and the first of these was sent to Dr. Albert Schweitzer, the President of the International Bach Society.

STANLEY GODMAN.



The Insurance Musical Festival Society are to sing Dyson's 'Canterbury Pilgrims' at Westminster Central Hall on 27 February. Harold Barker will conduct. The Royal Amateur Orchestra of London (Charles Hambourg) will also take part.

The Great Missenden Choral Society, under their conductor Hertha Grove, will repeat their Bach Bi-Centenary concert at Gerhardt's Hall, Great Missenden on 3 February at 8.0. Admission is by programme which may be had from the Hon. Secretary, 'Claremont', Nags Head Lane, Great Missenden.

## Round about Radio

By W. R. ANDERSON

I AM not unaware that the monthly memorials of one oft scathed tend to become nostalgic.

Well, a little dwelling upon past joys helps us to endure present jars. Music by composers of a more gracious era arouses such thoughts and feelings. George Butterworth (lost in War I) was remembered one night, when Philip Hattey, with the New London Quartet (Gruenberg, Bentley, Cummings, Cameron) gave his cycle 'Love Blows'. Even in setting words such as 'Fill a glass' and 'On the Way to Kew' Butterworth was meditative where others have been busy—perhaps, more superficial. There was something of a Chekhov in him, I think, with French undertones. His writing for the strings was superior to that for the piano, an instrument he never seemed quite to love.—'Stanford Robinson Presents' is a type of 'appreciation' programme with words which I'd like to see spreading: civilized light music with friendly, very brief notes. In the 'Euryanthe' overture, for example, the themes were played, and their provenance was indicated. We heard a musicianly bass, Inea te Wiata, a Maori studying here on a N.Z. government grant. He crisply pointed 'I'm a roamer', touching it off with easy rhythmic fling. He has no bother with breath, can produce a couple of octaves smoothly, and move comfortably at any speed. He should go far; he already does more than well.—In thinking of friendly talkers, I would put high among those good speakers Boult, Herbage, Basil Maine and Alec Robertson. I see that Mr. Maine, who one Sunday gave us an ideal brief Elgarian *apologia*, has been speaking in many churches and cathedrals, and putting aside, like the trained speaker he is, the embarrassing microphones. These well-meant machines mostly add to confusion, as I've often heard. If you know how to speak, you can master nearly all bad auditoriums. We remember Mr. Maine of old, before he forsook oratory and criticism for the Church. Now retired thence, he has leisure, I hope, for more of his gracious, thoughtful literary work, and for showing how attractive good speech can be.—We were told that Alec Robertson has had to rest, on medical advice. We wish him a strong recovery for 1951. No B.B.C. musician is more valued for wisdom and kindness.

No new work has been stunning, in either sense. Casella's 'Introduction, Chorale and March' had a first performance. If I heard aright, the date of composition was 1931-5. It lasts eight and a half minutes, and I got no significance whatever out of it. Next came Gerhard's violin concerto (Brosa). This, we are told, has some Spanish flavour, and towards the end 'the ghost of Sarasate is invoked'. The reference is easily spotable. The work lasts a long thirty-two minutes. It sounds affected, twisty, nervy, fussy, chippy: lots of such words spring to mind. A bit more impressive in slower tempo, it remains unlikely by this hearer.—Pizzetti's 'Iphigenia' is described as a 'musical tragedy for broadcasting'. I need more hearings before I know what it does to me—which, alas, like it or

not, is bound to be the chief criterion in all criticism. Time will tell, but the critic is paid to report *now*: so his truth cannot be the whole truth, and nothing but that. Don't expect it! There is here continuous recitative, much dark colouring and quite individual orchestral style, an underlining and reinforcing urgency of outcry. He had striking skill in letting the voices tell and supporting them with significant instrumental plangency: on a first hearing I found myself attending much more to the orchestra than to the voices, which were powerful, the soprano (Carteri) especially. The choral work struck me as uncommonly appealing. It is very brief.—Another very pleasing soprano, pure, light, effortless, is Irmgard Seefried, heard in Mozart arias. Though K.582, 'Chi sa', expresses the bitter torment of love's passion, it is still sweet, controlled art. The best of these newer singers (new to me, at any rate) impress one yet again with that deep necessity in singing—that, however difficult (and such music as I have been mentioning above is immensely difficult) it shall never sound difficult, troublesome, dangerous. Handel's lament of 'Lucrezia' was given in one of the fine programmes on the Third entitled 'Handel in Italy': programmes which should magnify anyone's view of the old man when he was a young rejoicing giant. This, now, provides some punishing trials, which were a bit too much for the gallant singer, Giancola. Only a harpsichord supports—or doesn't. If I were a singer tackling this, I'd engage, at any cost, London's loudest band. Few sopranos could make this sound easy. I admired the singer's attempt.

Some time ago Douglas Cameron did some clever and seemingly highly sympathetic work with his cello in Caplet's 'Epiphanie', a suite lasting a little over twenty-one minutes. It is described as a fresco inspired by an Ethiopian legend of the Nativity, and includes a procession, a 'Cadence', and a final dance of little Negroes. The middle part, where Melchior beholds the Holy Child, is a cadenza on a drum pulsation. It is fanciful music, slight in content, bearing a rather heavy imprint of its day (Caplet died in 1925): a period-weight which this kind of light work can't quite stand. I didn't find much beyond dispersed, skittish sounds, cleverly deployed, as if a whimsical creator were for once grapeshot (as Christopher Morley would say) on the brand of champagne that 1923 was swigging.

Never the perfect soul-mate for the harpsichord, I like to find it treated, in the modern vein, as Walter Leigh did in his 'Concertino' with strings (1934: under nine minutes). This light fantasy of modal-tinged moodiness seems best to suit its faculties, when it *must* romp clean out of its century.—The Thurrock Male-Voice Choir, formed in 1938 by the conductor, Arthur Jones, has cultivated a very light, bland tone which is apt to sacrifice variety and depth of colour. I find ever fascinating the attempt to analyse choral tone, even by the uncertain illumination of radio: so much can

be done to 'orchestrate', so wide is the scope for modelling tone and temper. Everything depends on the trainer's ideals and will. Choirs can differ even more widely than orchestras.—As the Glasgow Orpheus nears the end of its life (euthanasia here happily implying no speck of disease) the old arrangements are affectionately brought out: one of Bantock's took them back, said Sir Hugh, to the composer's first acquaintance with them, forty years ago. The solidity, spaciousness, perhaps a wee bit of Scots solemnity as well as warmth, have always been characteristic qualities; one notes the ease and comfort of the presentations, the care about words, the little phrase-lingering, as of a hand-clasp: all cosy, congenial elements.—From the oldest to the newest: Friedrich Gulda, a pianist I have not heard before, dealt powerfully with Beethoven's thirty-two variations: constructive interest beguiled the sometimes long-stretching way. I shall listen for the player again.—Another good interpretation was Cyril Preedy's, of the first Brahms concerto: a bit heavy in the finale, but strong and lucid. He will broaden. It's a little astonishing to think how many young players can tackle such music at all.—For St. Cecilia's Day we had Dyson's 'Tabard Inn' overture, a soothing essence of the Old (without the 'e') English spirit: traditional music, without which we could not enjoy, or perhaps even endure, some of the new. There was Finzi's 'Ceremonial Ode' (tenor, chorus, orchestra), entitled 'For St. Cecilia', to Blunden's poem. This lasts sixteen and a half minutes, and is in some ways as 'old-fashioned' as Dyson. I need scarcely emphasize that the word, in this page, is never used disparagingly. Finzi is a little weak in lyricism; he deploys, in contrast, a good if not very fresh rousing style. Rawsthorne's piano concerto (Joyce) is nervously taut, in its abounding energy. Brilliant effects, sensations, clever superficialities are massed in what I deem thin-souled music for a fear-ridden age.

Abbey Simon, an American pianist, played Norman delo Joio's first sonata. The composer (born in 1913) divides it into Chorale Prelude, Canon, Finale. It lasts ten and a half minutes, so there is not much room for wide development. The style is a little like that open-air fashion we associate with the name of Roy Harris: it might also be described as showing touches of a spikier John Ireland: so the English might say, though I don't of course imagine the composer thought of Ireland at all. The writing is on the dry but not, happily the dreary, side.—Haydn's 'Imperial' or 'Nelson' Mass perhaps found me in a heartless mood, for that word is written on the margin of my *Radio Times*. Now, Haydn is so beloved, and we are so touched by 'The Creation', that we are apt to forget what a bad state of society he lived in. Canon and fugue don't compensate me for the jarring jauntiness of such art, which shows so very little of his finer, deeper strokes. It is fashionable to sniff at the interpretation of music as an integral expression of social and human (or inhuman) conditions. Prof. Dent's writings about 'Figaro' have emphasized this factor, and I wish musicians were readier to realize how far music has been skilfully brought into the service of con-

ditions of life which exhibited man's inhumanity to man, and the ruinous duality of his nature.—'Heart' again: Chagrin's 'Lamento Appassionato' (in memory, we were told, of his parents) lasts twelve minutes, and fulfils, in advanced terms, the promise of its title; but its heart beats in a different medium than that of my spirit: and I can only repeat that I can't conceive this sort of music's ever being taken to normal hearts, or becoming the authentic criterion of a more enlightened age. But time will tell.

There may be some who, on these words, cry 'Pessimist!' I recall the definition of this person as 'the chap who has to live with the perpetual optimist'; but I decline both labels, preferring George Eliot's 'meliorist': I mostly damn the present, and hope for better days. And as to many of the works I have to listen to, I remember that for strong vegetal growth pruning is sovereign. Thus, we seek more and better fruit. Contemporary composers often do the pruning, as regards the length of works, which incline to brevity; all to the good, in some ways, but I wonder if many of them could interest us for half an hour at a time. Pruning of ideas, not necessarily of time, might start earlier—preferably, before the stage of pen-to-paper. Another reason for the dearth of strong new works may be that, as in theatre affairs authors are leaving the live house and writing for films or radio because they can't find backers for the sort of plays they want to write, so composers may be making their living in work outside the concert-hall. Few people, I find, realize how much film-music has been written by fairly young men. As to the output of creative work for the theatre, a producer of energy and experience remarks that our plays in the last generation, compared with those coming from the Continent, are in number and quality 'lamentable'. As a devotee of the theatre, I agree. Perhaps our music isn't in quite so weak a state; but was only about one work in, say, half a dozen worth listening to, in the 'eighties, or in the first quarter of this century, now beginning its second half? The 'twenties were a testing, trying time. Some foreign contemporary music seems to me oddly 'twenty-ish'. Those whose experience has lain almost entirely in the present century naturally tend to make sharp distinctions between its first and second quarters. No writing that I know satisfactorily analyses the musical history of our time. Such history can only be written personally, with inevitable—however innocent—bias. As some sort of corrective to critic-made history (which can be as dangerous as judge-made law) I have often urged that each critic should state his credo, say, once per decade. Those who read him regularly can deduce it without a formal statement. Yet it might be salutary for a Press Council to require it. Otherwise, everyone would be likely to wait for the other fellow to give his first. In estimating new works, I ask (a) do I want to hear this often enough to learn it as I have learned my classics? Putting it more strongly, (b) do I want to *live* with it? Music of impermanent interest can serve a purpose, but life's too short to give such things bed and board, and take them to the heart.

If 'heart' seems just now to throb passionately through these memorials, blame it on my reviewing colleague 'R.A.', whose hard words I quoted last month. But others have hearts too, and they get little play in these days. 'Warm heart and cool head' used to be recommended to creators and interpreters. Coolness now often chills to starvation, and the state of things may become like that described by one 'Spartacus' at the end of his 'Ode to Rain': 'With the slipping, slopping, slapping of their sputtering goloshes, And the dank and loathsome flapping of their sodden mackintoshes'. Sometimes their solemnities make me laugh, and one night two successive pieces irresistibly reminded me of the name of an old-time music-hall turn fondly recalled by Christopher Morley: 'Null and Void, the Dippy Daffy Duo'. I wish there were more fun about new music. Most of it is so deadly solemn. If light, it is almost always trivial.—Solemn enough, and doubtless to be taken with all seriousness, was Humphrey Searle's 'Night Music' for chamber orchestra, announced as pursuing some principles—orchestral, I gather—of Webern's. This may be good music for ghosts, but I found it ghoulish for humans.—The Swiss Rolf Liebermann's first symphony (just under the quarter-hour) I find described on my *Radio Times* margin as 'Dashing'. Trying to recall anything more about it, I'm dashed. Memory does not tell how or where it dashed. It just went. I find it increasingly difficult to be respectful to such things.

Frankness is not unknown elsewhere, I gather. The *Radio Times* told about the exciting evenings of the Committee for the Promotion of New Music, when free debate is said to take place. Perhaps demotion may result, at times? The writer said 'It must be a salutary experience for a composer to hear other people, musicians and laymen alike, say honestly what they think and feel about his work. . . . Will not the B.B.C. broadcast a sample session? Such a symposium ought, ideally, to be accompanied, like those of the ancients, by refreshments. There are times when I fortify myself for an expected hour of trial with some strong stay, be it only tea: flagons, today, too rarely are forthcoming. (Perhaps I should have

thought to mention this before Christmas.) I should like also to hear symposia by old hands, not too reverent: less so than the B.B.C.'s earnest young men, whose pertinacity must, after all, not be too keen. I prefer, for good or ill, the weighty utterance of that old time music-hall chairman, who, on announcing that 'Miss X [who had been booed] will again oblige with a song', was greeted by a candid patron with 'She's rotten!' 'Nevertheless', declaimed the chairman with noble equanimity, 'nevertheless, Miss X will sing again'. And nevertheless, contemporaries good, bad, and terrible will continue to sing their lays, bless them, long after I've chanted my last refrain here.

It was a relief to get away to something more homely, personal, wholesome, in the St. Andrew's Day programme from Scotland. This was of that integrated nature, where poetry, comment and music are built up, without title-announcements (until the end): a way of constructing programmes that allows room for infinite fancy and ingenuity. As musical corner-stones we had the ballad for tenor and orchestra, 'Edward', by Francis George Scott, now seventy, and still insufficiently appreciated as a song composer. This, which gives the voice the chief dramatic role, was powerfully delivered by John Tainsh. We ought to hear a great deal more of Scott's work. Then an orchestral 'Poem for Strings' by Ian Whyte (five and a half minutes) was woven in: mostly tender music, with shot-silk harmonic sheens, and graceful phrases melting and rising to a pillared poise of comfort. After some poems about the crofter's and fisherman's life, and a remembrance of Andrew the fisher of men, came the longest work of the programme, Cedric Thorpe Davie's setting of Maurice Lindsay's 'Ode for St. Andrew's Night'. This is the modern successor of the older 'descriptive ode', with diverse brief scenes. Alert rhythmic response to the moods was clear, in this brief panorama of the Scot's history and spirit, which lasts just under fourteen minutes: an 'occasional' piece, direct, vivid, stirring, that can stand firmly in the numerically too thin ranks of native works that prove the proper pride, not the vanity, of Scotland.

## New Music

### Piano

There are signs that music is reverting to a 'saner modernity'. Diatonalism, colour and melody are coming back. These remarks are prompted by a study of recent works by our younger school of composers.

A Sonatina by Alan Richardson is quite delightful. Graceful, elegant and pianistic, it falls gratefully upon the ear and lies admirably under the hands. Possibly the least successful of its three movements is the toccata-like finale. (It disintegrates inspirationally, and formally, on page 14.) Apart from this, one feels a fresh mind at work with a commendable level of inspiration and drive throughout. A pianist's music for pianists. 'Jack in the Green' by the same composer is a

brilliant scherzo in 6-8 time; by no means easy of execution (very nimble fingers are required). What connection it has with the title I cannot imagine (Augener). 'Five Inventions' by Bernard Stevens, op. 14, are in quite a different category. Richardson, light and airy, charming and brilliant; Stevens, thoughtful and contrapuntal, brittle and bleak. There is a Reger-like atmosphere about his work which is decidedly Teutonic. One feels that if he thought less about his writing and allowed his natural spontaneity more freedom, his composition would benefit in every way. He seems possessed by an urge, circumscribed by thought-control, which denies freedom of inspiration to a clever and natural musical mind. Number one of these Inventions is a sheer joy to play, however, and seems to be totally uninhibited (Lengnick).

A short and brilliant Toccata by John Vallier may be recommended. It is a *moto perpetuo*, with many instances of interlaced hands (not really difficult when the tricks are unravelled!) and would make an admirable test-piece for senior classes at Festivals (Elkin). 'Lamento' by Charles Spinks, op. 4, is a two-page impression, much in little, in which the composer reveals a sense of colour, and a sensitive feeling for harmony (Ashdown).

## Organ

'Twelve Hymn-tune Preludes' (with or without pedals) by Robert Groves: this set of service preludes should be of value to those who cannot improvise. Their use would at least prohibit the meandering 'lost chords' which irritate the ears of the congregation—who are, presumably, waiting for something better. The composer is clever, inasmuch as his pieces *sound* like well-formed extemporizations. They may be confidently recommended (Elkin).

'Three Voluntaries' by Lloyd Webber contain many touches of modernity which, refreshing enough in themselves, are possibly more pianistic than organistic. There are some awkward places that could have had more attention, from a practical angle, to the advantage of their use as 'voluntaries' (Bosworth).

In 'Jubilate Deo' by Henry G. Ley we have all the well-known ingredients beloved of the local organist, who considers the diminished seventh, if used enough times, a suitable return for his salary (Oxford University Press). 'Suite on Sixteenth-Century Hymn Tunes' by George F. McKay is a delightful work in five movements founded upon the Genevan Psalter. The composer has caught the mysticism of the sixteenth century and translated it into the present age (Gray, Novello).

R. A.

## Choral

With a little—but how little!—more space, one may now attempt to overtake arrears, in some measure. Here, by W. H. Swinburne, are 'Five Miniatures' for female voices and piano, or harp; poems by Tennyson, Blake, Shakespeare, P. Fletcher and Anon: respectively 'O Swallow', 'The Shepherd', 'I know a bank', 'Litany' and 'Now is the month of Maying'. Nos. 1, 3, 4 are for S.S.A.; 2 and 5 for S.A., 2 being a 5/4 canon. Clean music such as choirs like, not too difficult, with key-variety and a pleasant diversity of accompaniment, a sense of breadth and no fuss (Boosey).

Oxford Choral Songs: Unison, 'Christmas Hymn' ('Corde natus'), arranged by Kennedy Scott: beneficent free-rhythmic flow. S.S., several: a Brahms folk-song setting, 'The House in the Willows', piquant, lively; 'The Jolly Carter', a Suffolk ditty, one gathered by the much-lamented, affectionate collector, Moeran, and now fitted for two-part singing by Woodgate; a broad original tune for Whittier's 'O brother man', by Leslie Russell (but how these massed-voice tunes do grow to resemble one another: somebody should write a Ph.D. thesis on this). For S.S.A., piano and orchestra, is Vaughan Williams's 'Land of our Birth' (Kipling): an adaptation from his 'Thanksgiving for Victory'. This rich aspiration, too, is

in the native grain. For S.A.B.A.: Handel, 'Come, see'; in effect, a baritone tune (it could be, all the men) with descants. The theme is the familiar 'Berenice' minuet. The piece can also be had for S.S.A. For S.A.T.B.: a transcription by Roy Douglas of Byrd's 'Earl of Salisbury' pavane—a gracious use of Jonson's 'Slow, slow, fresh fount' to make an impressive lament. For the University of Glasgow's fifth-centenary celebrations Dr. Bullock wrote 'Let us now praise famous men', for S.A.T.B. and organ. Orchestral parts can be had for this strong-pulling work, which has a good deal of unison singing, and all the expected musicianly dignity. (Oxford University Press.)

The massed-unison invocation is here again, in 'A Marching Song' from Swinburne, by Lloyd Webber: a good plain example of the type. Shena Fraser has two S.S. pieces, 'Under the greenwood tree' and Hood's 'A lake', a couple of Allegretto fancies aptly touched off. For three voices unaccompanied is her shapely 'Requiem' (the Stevenson lines beginning 'Under the wide and starry sky'); and also for S.S.A. is C. Vale's 'Not by the city bells', a nature-picture in gently swinging, dainty, *dolce*, *sostenuto* music. This needs the piano. Eric Thiman's S.S.A., unaccompanied, 'Weathers' (Hardy) runs a gracious course, and so does William Pearson's 'There is a garden': conventionally, but in strains beloved of the S.A.T.B. choir, who, as in all such matters, must themselves be the gardeners, tending, watering, bringing the interpreters' increase. 'The Dandlin' Song' is a light 6-8 dance for S.A., from an Irish air, arranged by John Vine, who also has a tune of his own, this time for unison, with *ad lib.* S.S.A. background: 'Darlin' Jimmie'. Only the slightest brogue need be attempted, I suppose; as a line of the song says of something else, it might 'gie me tarrible bother'. Imogen Holst has arranged her father's affectionate carol 'Lullay my Liking' for S.S.A.A. (choir or quartet). C. S. Lang's 'An Endless Alleluia' is a jubilant motet for double choirs, each S.A.T.B., in the admired diatonic style which is irreplaceable in British esteem. Vaughan Williams also has an eight-part motet, 'Is it nothing to you?', in which an alto solo colours the female-voice picture; T. and B. do not contribute until the final invocation to Israel. Few composers work old ground with such consistent power. (Curwen.)

Sir George Dyson's 'Hymn for a Musician' is a short, uplifting unison setting, with optional second part, of a three-centuries-old prayer. It is thus highly welcome. Norman Gilbert's 'Bring us in good ale' is for the unusual combination of S. and B.A.: one in a well-devised series of 'Choral Songs for Voices of Limited Range'. The dedication of this simple, vigorous piece to sixth forms suggests a type of provenance, and a wide one, for this series known as 'C.S.L.R.' (Novello.)

Robin Milford's muse is always gentle yet not weak. His 'Litany to the Holy Spirit' (Herrick's 'In the hour of my distress') is for unaccompanied S.A.T.B., choir or quartet. In church the organ might discreetly be used. The music is comfortable and fairly easy: the high range aloft is rarely used, but the bass needs a good firm E. (Lengnick.)

Francis Jackson has arranged the tune 'St. Alban' as an anthem, with organ, 'Ave Maria,

blessed maid': 'Simple, *teneramente e amabile*. A modal Magnificat and Nunc Dimittis by C. E. S. Littlejohn should be a means of grace; and so should the adaptation to English words of Schütz's 'My Steps to Christ my Lord will I direct', a noble S.S.A.T.B. declaration, in uncomplicated counterpoint. (Faith Press.)

Milton's 'On May Morning' is set for S.S.A., with piano, by the admired septuagenarian Healey Willan: a straightforward, sparkling 6-8 *giocosco* celebration. (BMI Canada, 229 Yonge Street, Toronto.)

W. R. A.

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

#### Distribution of Diplomas

The Distribution of Diplomas will take place on Saturday, 20 January, at 3 p.m., in the Organ Hall. The President will give an address, and Mr. R. Arnold Greir, F.R.C.O. (organist of St. Peter's, Ealing, and the Royal Choral Society), will play some of the pieces selected for the July 1951 examinations.

#### Organ Practice

From 22 January to the end of March the charge is 2s. per hour (members only). All reservations of the organ, must be paid for at the time of booking.

#### Choir Training Examinations, May 1951

The Syllabus may be obtained on application to the College.

J. A. SOWERBUTTS.  
(Hon. Secretary).

### ORGAN RECITAL NOTES

ANDRÉ MARCHAL is an artist whose style is now well known, yet has the gift of remaining fresh, and he was in his best form in spite of some severe difficulties in his recital for the Organ Music Society at St. Peter's, Cranley Gardens. The organ, fine as it is, is by no means an easy one to manage, and has set pistons. It was—or should have been—a lesson to some clever-sighted players one could name to see this blind man alone at the console, controlling a strange instrument almost flawlessly throughout an exacting programme. There is scarcely any organ from which he does not draw the best, with his vital rhythm, mature interpretation and purposeful registration. Instead of Bach he had some delightful work by Cabezón and Louis Couperin the uncle of François. In Mozart's F minor Fantasia he was not afraid to make good use of our fine Diapasons, but the effect he seemed to seek was that of chamber music, even in the *ff*. Abundant technique is the requisite for this work, and no one can have been discouraged to see that even his was not above slowing down the pace a little in the most trying passage of the triple fugue. The E major Choral of Franck was authentic, but did not quite catch fire; his registration throughout was a close adaptation of Franck's to an English organ, and it was interesting to see how close this came to our own ideas. A posthumous piece by Tournemire called 'Fresque Symphonique Sacrée' proved less discontinuous than most of this writer's work, even though not thematically strong; it perhaps goes on a little too long; but the last pages are impressive, and Marchal made the most of its harmonic colour and tone contrasts. After a Te Deum by Langlais (more like a melodramatic Walpurgisnacht), he improvised on a theme specially submitted by Francis Poulenc. For this—a commendably adaptable one—he evolved what he announced as a Sarabande and Fugue, full of interest and fine points, boldly embarking on every device of imitation, stretto, inversion and augmentation. Marchal seldom repeats himself in his improvisations; he keeps within the framework he has set himself, taking his style and form from the theme and seldom losing sight of it. It is a performance that never fails to astonish those who hear it for the first time, and delights his older friends with its freshness. I myself take a sly pleasure in seeing how the dear man sheds all preconceived or fashionable theories of registration when he begins to improvise, and, like the rest of us, just revels in the glorious tonal variety of our instrument.

We first heard Bedřich Janáček about eighteen months ago and were ready to renew so vivid an acquaintance. This young Czech artist, now a refugee in Sweden, has everything we enjoy most: fine taste and musical understanding, remarkable technique and a sense of the organ. In Sweelinck and Buxtehude (a beautiful prelude on 'Mit Fried und Freud' that is not in the Breitkopf edition) his registration ingeniously produced an impression of old-world tone from the typically Edwardian organ at St. Peter's, using soft solo reeds, flutes and light *petit jeu* effects in contrast and in combination. In the E flat Prelude and Fugue he was slightly less successful, with some rather doubtful rallentandos, but the close brought his first use of a heavy pedal as compensation. The rest of Mr. Janáček's programme was modern Czech organ music, and in this he completely changed his manner of registration. Klicka's Legend in D minor, known in a pedalless version, was only a little less fascinating than two pieces (I think unpublished) by the recitalist's own teacher, Wiedermann of Prague. Born in 1883, he is happily still with us, teaching and composing. I feel strongly, as I did on first acquaintance with his work, that in Wiedermann we have an organ composer who is the equal in interest, if not altogether in range, of perhaps Vierne or Karg-Elert. Everything of his I have seen or heard is real organ music, original in thought and personal in style, and it has the rare faculty of interesting at sight. It is a real loss to us that it remains for the most part unpublished, and I suppose inaccessible. Cannot someone do something to rectify this? The now ageing master has never, it seems, had enough recognition in his own land, and it is but just that we should try to set a true value upon him. An Impetuoso played on this occasion was a formidable affair, original and effective. The Nocturne illustrated again a slight resemblance I fancy I see between his manner and Mahler's later one; he seems to be describing long harmonic loops, in which the strands of the texture separate and diverge, coming together again at the nodal points of the phrase. The Nocturne was moreover quite delicious, with dark colouring and a starry end; in its middle section appears the very Stravinsky of all nightingales. Mr. Janáček finished with the organ Postludium from the Slavonic Folk Mass by his namesake Leos Janáček, a fierce and forbidding movement, shockingly badly written for the instrument but of great aspect. This fine organist has a whole library of such rarities; but even apart from them we would

gladly listen to anything he has to say. He was already an established concert artist at the age of eighteen, and, with his wide experience of the organ, in ensemble and on the radio as well as for solo work, it is to be hoped that we shall have more frequent opportunities for hearing him.

This autumn and winter we have had a minor invasion of organists from abroad, and a welcome one. I was able to hear only a few of them. Virgil Fox, of Riverside Church, New York, was heard in London before the war, and his return visit must not pass unnoticed. In his recital at St. Gabriel's, Cricklewood, he was as vital and as volatile as ever, and more eccentric. He is certainly one of the most imaginative of organists, and though you may disagree with his findings he is never dull. His best effort, without a doubt, was Satie's 'Messe des pauvres' a bare post-humous score of which you may make what you will, and in which he co-opted the choir and organist of St. Gabriel's for some massive and imposing contrasts.

The Prelude and Fugue in D major were taken at a prodigious pace, which is perhaps less harmful to that work than any other of Bach's, and virtuosity reigned unconquered in such things as Middelschulte's 'Etude for Pedals alone' and the Dupré Prelude and Fugue in G minor. Of much of his registration I find it difficult to speak temperately. Colour is for Mr. Fox not an attribute of organ music, but something stuck on to it; he cannot abide eight bars without changing registration and spills the whole paint-box in every piece. If only other players had some of his imagination! And in everything he retains keen organ sense.

It was good to have the opportunity to hear Harry Goss Custard once more at Liverpool Cathedral on the occasion of the (once annual) excursion. Here was an organist at his own organ, discoursing of all he knew and loved best; and of such things as the E major Choral, Karg-Elert's Legend and Mulet's Campanile I for one shall long treasure the recollection.

A. F.

## MISCELLANEOUS

### University of London Musical Society

A programme of Christmas music was given in St. Paul's Cathedral on 7 December with the Riddick Orchestra. Dr. J. Dykes Bower was at the organ, Catherine O'Brien, piano. Dr. C. Thornton Lofthouse conducted. Rehearsals will be resumed on 11 January in preparation for a concert at Central Hall, Westminster, on 23 June, as part of the Festival of Britain celebrations. The works to be performed are Vaughan Williams's 'Toward the unknown region' and Haydn's Creation.

A recital by John Churchill (organ) and the combined choirs of Loughton County High School for Girls and Bancroft's School, Woodford Green, was announced to take place in St. Martin-in-the-Fields on 15 December. The programme included Music for Christmas by Byrd and Britten's 'A Boy was born.'

St. Cecilia's Festival was observed at Holy Trinity Church, Bournemouth, with a special service. Canticles were sung to Stewart in C, and the anthems were Charles Wood's 'Expectans expectavi' and 'O Thou, the central orb'. Dryden's Ode on St. Cecilia's Day and Wordsworth's Ode on the Intimations of Immortality were spoken by the New Theatre Studio Chorus. Hector Carnegie was at the organ and F. E. Fisher conducted.

A performance of 'Elijah' by the Hampstead Choral and Orchestral Society was announced for December 16 in Hampstead Parish Church, under Martindale Sidwell.

### Appointment

Mr. John A. Birch, St. Thomas's, Regent Street, W.1

## RECITALS

### (SELECTED)

Mr. Robert L. Fairlie, St. John's Church, Old Colwyn—Prelude and Fugue in E flat ('St. Ann'), *Bach*; Aria and Allegro, *J. Stuart Archer*; Theme, Variations and Finale (Celtica Sonata), *Stanford*.

Mr. H. C. J. Churchill, Bude Congregational Church (2 programmes)—Fantasia and Fugue in G minor, *Bach*; Sonata no. 1, *Mendelssohn*; 'The Question', 'The Answer', *Wolstenholme*; Finale (Sonata no. 1), *Guilmant*.

Mr. Robert Dickinson, St. Andrew's Church, Nottingham—Toccata and Fugue in D minor, *Bach*; Meditation, *Darke*; Fantasia in F minor, *Mozart*; Minuet, *Gigout*; Finale (Symphony no. 1), *Vierne*.

Mr. P. Ferraby Taylor, St. Matthew's Church, Kingsdown—Prelude and Fugue in D minor, *Mendelssohn*; Trio-Sonata in G, *Bach*; Air and Gavotte, *S. Wesley*; Triumph Song, *Baynon*.

Mr. G. Williams, St. Lawrence College, Ramsgate—Scherzo, *Whitlock*; Fantasia in F minor, *Mozart*; First movement (Sonata in C sharp minor), *Harwood*; Toccata (Symphony no. 5), *Widor*.

Mr. Guy Michell, St. Margaret's Church, Brighton—Prelude in E flat, *Saint-Saëns*; Toccata for Flutes, *Yon*; Clair de Lune, *Michell*; Toccata in B minor, *Gigout*.

Mr. Allan Brown, St. Paul's Church, Onslow Square (5 programmes)—Fantasia and Fugue in C minor, *Bach*; Choral Song and Fugue, *S. S. Wesley*; Prelude on 'St. Columba', *Milford*; Fantasia in E minor, *Merkel*; Fantasia in C sharp minor, *Goodhart*; Prelude on 'Eventide', *Parry*.

Mr. Victor Bowden, Harpenden Parish Church—Allegro vivace (Sonata no. 1), *Mendelssohn*; Toccata in F, *Bach*; Pastorale, recitativo and chorale, *Karg-Elert*.

Dr. A. V. Butcher, Wrekin College Chapel—Fantasia in F minor, *Mozart*; Prelude and Fugue in A minor, *Bach*; Tune for the Flutes, *Stanley*.

Mr. Leonard Henderson, Palmers Green Congregational Church—Fantasia in G, *Bach*; Three Pieces, *Whitlock*; Scherzo, *Gigout*; First movement (Sonatina in A minor), *Karg-Elert*.

Mr. Reginald Harris, St. Simon Zelotes, Cadogan Square—Prelude and Fugue in D and two Chorale Preludes, *Bach*; Grande pièce symphonique, *Franck*; Passacaglia and Fugue, *Peeters*; Arabesque, *Vierne*; Toccata (Symphony no. 5), *Widor*.

Mr. W. H. Goss-Custard, Christ Church, Thornton-le-Fylde—Sonata no. 5, *Mendelssohn*; Scherzo, *Bossi*; Pastorale and Finale (Sonata no. 1), *Guilmant*.

## Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.*

Chelsea Chamber Orchestra (Tuesdays, 6.15 to 8) has vacancies for viola, two bassoons, horn and trumpet players.—DIRECTOR, 20 Alexandra Mansions, King's Road, S.W.3.

Young pianist (L.R.A.M.) wishes to meet vocalists or instrumentalists for accompanying. Phone: Grimsdyke 2153.

Amateurs (all voices) wanted for a small informal madrigal group meeting in Romford. Sunday afternoons or evenings.—ERIC MASEL, 69 Como Street, Romford (Romford 323).

Will those interested in forming a recorder society in Sheffield please write (stating instrument and any experience) to E. C. ALLEN, 21 Botanical Road, Sheffield 11? Beginners welcomed.

New members welcomed, especially sopranos who can read, by the London Motet and Madrigal Club, meeting the third Saturday in every month.—Secretary, T. L. MARTIN, 39 Creffield Road, W.5.

Singers wanting practice in solos and ensembles will be welcomed at Greenford on Tuesday nights.—A. V. BAKER, 655 Kenton Lane, Harrow (Grimsdyke 1649).

Composer would be grateful for the assistance of a competent (non-professional) young pianist who would play over his compositions (in MS.) to enable him to form an 'outside' opinion of them. Malvern-Worcester district. HUGO, c/o *Musical Times*.

Second violin and cello required for an advanced quartet, meeting weekly, 7 to 9, Hendon district.—L. H., c/o *Musical Times*.

The City Opera Club, producing 'Idomeneo' (Mozart) in May, wishes to form an orchestra for this purpose rehearsing regularly, probably on Saturday afternoons. Will advanced players interested write to MUSICAL DIRECTOR, 2 Kitson Road, S.W.13 (RIV. 6369)?

Is there an orchestra meeting on Tuesday or Wednesday in the London area, accessible Oxford Circus or N.W.3, wanting a flute player?—M. E. L., c/o *Musical Times*.

## Letters to the Editor

### Byrd's Keyboard Works: A Protest and a Plea

I have recently had occasion to examine with some care the Collected Keyboard Works of William Byrd, edited by Dr. Fellowes, who thus brings to completion his great task of presenting in twenty volumes (Stainer & Bell) all the extant compositions of this illustrious English musician.

Dr. Fellowes has edited these Keyboard Works with all the paraphernalia of scholarship, including many pages of learned notes concerning textual details, different readings in the manuscripts, and so forth. Among these notes are numerous indications that the composer's text has been editorially tampered with on the plea of 'rendering it more suitable for performance on the piano'. Dr. Fellowes assures us that 'the editorial modifications are relatively inconspicuous. They are confined almost entirely to the thinning of some of the heavy chords of the left hand' (Vol. xviii, p. v). A fair number of such interferences with Byrd's text are specified in the notes to each piece; but there are many more modifications that have not been so noted. As a consequence we can never be sure whether we are playing Byrd or Fellowes.

The Music Critic of *The Times* has rightly said that 'it might have been better to have retained all the ornaments'. I would go further and say that it would most certainly have been better to have retained all the notes. To thin out *nearly all* (not 'some' as Dr. Fellowes says) of the left-hand chords is to alter the whole character of this Elizabethan music. And this is in fact what Dr. Fellowes has done, as the following statistics show (the passages are chosen quite at random): from the first twelve bars of 'O Mistris Mine' eight notes omitted; from the first twenty-eight bars and the last eight bars of 'The Carman's Whistle' twenty-seven notes omitted; from the hundred and twenty-one bars of 'Qui passe' approximately seventy notes omitted—all without a word of explanation.

Surely it is obvious that those of us who wish to indulge in the quite unnecessary pastime of thinning the composer's chords can do it for ourselves: it is a simple enough process. But if an editor insists on doing

it for us, we have a right to know in every instance exactly what he has done and exactly where he has done it. By his failure to respect the standards of exact scholarship, Dr. Fellowes has spoiled what could and should have been a splendid, definitive edition. Had he acted otherwise, we should have been more tolerant of the many misprints, and might even have forgiven him for omitting four entire bars from the fine variations on 'Have with yow to Walsingame' (Vol. xx, foot of page 25).

Is it too late to plead for a worthy and textually reliable edition of Byrd's Collected Keyboard Works as the composer wrote them?

(Dom) A. GREGORY MURRAY.

### Long-Playing Records

Back in the 1920's long-playing records were advertised together with a 'braking' gadget to slow down the turntable. I bought this device (for a guinea, I think) and then found that the records were not to be issued. I was told that the Patent had been bought by a recording firm and that the invention had been shelved because of the cost and reorganization entailed in production.

Is not such a 'braking' device the solution of gramophone and radiogram owners' difficulty in these hard times and would it not be a national economy? The public should not be induced to spend money unnecessarily in these days of increasing inflation.

R. PEIRSON.

### German-English

Is it not time that a protest were made against the increasing use in our musical literature of a language which is alleged to be English, but which would be more aptly described as German-translated-into-American-English? The first volume of the new Complete Edition of Haydn's works provides the latest example of this deplorable use of our language. In this the editorial comments appear in parallel columns of German and English, the latter being obviously a translation of the former, but although English words are used, the thought and construction are so German that the whole

reads as if it were translated word for word with the aid of a dictionary.

For a work in which a reasonable standard of scholarship might well be expected, it is amazing to find that technical terms are sometimes incorrectly and often inconsistently translated. The editors have not even made up their minds whether to adopt the German-American, or the English system of naming the notes. We read at one moment about 'quavers', at another about 'eighthnotes', 'eightnotes', or 'eights'; on p. 330 we read about 'quavers divided by eighths'; on p. 322 we find both 'sixteenth notes' and 'semi-quavers'; crotchets are sometimes 'quarter notes' and sometimes 'quarters'. The arithmetic that calls demi-semiquavers 'sixty-fourth notes' (p. 324) is surely faulty!

It is inexcusable and misleading to translate the German word *Schlüssel* as 'key', when it means 'clef',

and it is only by the context that an English reader could guess that 'stroked' means 'bowed'. *Takt* is sometimes 'bar' and sometimes 'measure'; *Bogen* is 'bow', instead of 'slur', and the word 'phrased' is generally adopted where 'slurred' is really meant. On p. 308 a passage is said to be 'stricken', and on p. 336 another passage is 'stricken through' (*durchgestrichen*), by which we are to understand that these passages were crossed out. The constant references to 'winds' (*Bläser*), meaning wind instruments, seems an unnecessary economy where space is otherwise so generously provided.

As there are English names in the list of the editors of this important undertaking, is it too much to expect that they will see that our language is given fair treatment in all future issues of this 'critical edition'.

ADAM CARSE.

## London Concerts and Opera

### Foreign Chamber Ensembles

THE Stuttgart Chamber Orchestra, paying their second visit to London, gave two concerts under their conductor Karl Münchinger, one on 26 November at Covent Garden, where they played a Mozart programme, the second on the following day at the Central Hall, playing Bach's 'The Art of Fugue'. No praise can be too high for the quality of the playing. The smoothness and consistency of their tone, and their pure intonation, would do credit to a much larger orchestra. Yet the Bach performance (the Mozart had to be forgone for a counter-attraction) fell short of expectations. Unrelieved string tone is not the ideal medium for music so homogeneous as this, and though three of the fugues were played on solo instruments, the general effect tended towards monotony. Apart from this, the performance seemed to lack enthusiasm. The dynamic variations, though not exaggerated, hardly arose spontaneously out of the music. Similarly, although—or perhaps because—no very personal interpretation was imposed on the music, Bach's personality could not be felt. Even the fast fugues lacked animation, and the springy rhythm so characteristic of Bach was destroyed by an over-careful treatment of detail. In the canonic fugues for solo instruments the superlative playing was similarly lacking in spontaneity, and the effect was also rather spoilt by the domination of the violin. The whole performance, one felt, was a demonstration of the danger of too much respect for the composer and too little interpretative self-confidence.

The Chamber Orchestra of the Collegium Musicum Italicum, of Rome, conducted by Renato Fasano, which played at Wigmore Hall on 30 November, is a slightly smaller but much more intimate ensemble. Their playing has the same almost unbelievable precision, but is far more lively and incisive. Each player is an individual, and the conductor obviously does not attempt to make them into an orchestra. The result is a tone of the most exciting colour and brightness, and an intimate relationship between 'soloist' and 'orchestra' in concerto grosso playing that is scarcely ever achieved, even by the most stylish of chamber orchestral players. Their programme included three attractive concertos by Vivaldi ('La Notte' for flute and strings, 'Il Riposo' for violin and strings, and a concerto in A major for string orchestra), as well as concertos by Bonporti, Leo, Pergolesi and Paisiello. The earlier two were the more interesting, the *Larghetto* of Leo's unpublished concerto in A major for cello and strings being particularly impressive. The Paisiello (piano concerto in C major) was also interesting for certain idiomatic turns not familiar in Haydn or Mozart, though it would be hard to say on the strength of this one work whether they were the idiosyncrasies of an original personality, or simply crudities.

One other foreign chamber group visited London at the same period—the Dutch Alma Musica instrumental sextet. On 1 December they gave a concert at the R.B.A. Galleries, with Peter Pears, first playing a quintet by Johann Christian Bach for flute, oboe, violin, viola and continuo, with a curiously un-minuet-like 'menuetto' for a middle movement, and Mozart's oboe quartet, in which the oboist gave an astonishingly brilliant performance. The most exciting work of the evening, however, was Boccherini's string trio in C minor (substituted for Telemann's quartet in B minor), which deserves no less than to be called a work of genius. The writing for the three instruments is made to sound as full and satisfactory as in a quartet, with some very special passages for the cello, providing opportunities that were not neglected by this cellist, and which came off exceptionally well owing to the almost viola-like tone of his instrument. Peter Pears sang three Bach arias from various cantatas, and the complete cantata no. 189 ('Meine Seele rühmt und preist'). His excellent sense of style was obvious, but one would have preferred more tone, more feeling, and fewer vocal mannerisms, the abundance of which almost outweighed the beauty of the steady and flexible line he achieved when he really allowed himself to sing.

### The Dutch Duo

Nap de Klijn (violin) and Alice Heksch (piano) delighted a shamefully small audience at the R.B.A. Galleries on 21 November with a programme consisting of Stravinsky's Duo Concertante and five first performances in this country. Not all of them were recent works, Stanley Bate's first sonata dating from 1940 and Messiaen's Theme and Variations from still earlier. These two, with the exception of the Stravinsky, were the most impressive works of the evening, both displaying complete familiarity with and mastery of the idioms of the early twentieth century, and the unfaltering assurance of those who know exactly what they want to say and how to say it. Messiaen is now saying very different things in a style that few find easy to accept; but the qualities of this early work suggest that his later music may not, after all, be the meaningless drivelling of a devout religious madman or complete musical impostor. (On the other hand, of course, it may prove nothing, witness Scriabin, whose early music is equally fine.) What kind of music Stanley Bate is writing now is not widely known in this country, as his reputation has been made largely in America, and the performance of his third violin sonata by Emanuel Vardi at Wigmore Hall on 24 November unfortunately had to be missed. But to judge by the earlier sonata, he must be placed in the front rank of the younger English composers. He says here little that has not been said by Stravinsky and Bartók before, but he has profited by their innovations and has learned to speak the language of the thirties to

which they contributed so much. If he has progressed (and there is no reason to think that he has not) he seems one of the likeliest of our composers to have something original to contribute to the language of the fifties; and if he has stood still, works of this quality will still make him a composer of some note and probably great popularity. It is to be hoped that further opportunities of hearing his later music here are on the way. The sonata opus 18 by Boris Blacher seemed more original than other works of his that have been heard in this country. One imagines from its general style that Blacher shares the same aspirations as Tippett, and wishes to combine traditional and personal elements in his music in a similar way. The sonata as a whole was less satisfying than the one by Bate, owing to the lack of integration between the harmonic style on the one hand, which, though not very certain, seeks to avoid conventional progressions, and the comparatively conventional expression of these harmonies in terms of melody and texture, on the other. But it is certainly not lacking in potentialities. Two Dutch works (a Partita, op. 38, no. 1 by Marius Flothuis and two pieces by Lex van Delden), though well written, seemed to be of minor importance. Enterprise and first-class playing do not often go hand in hand, but these Dutch players seemed to combine both qualities. Their return, preferably with five more new works, is eagerly awaited.

#### New Era Concert Society

At the first concert of their fourth series, given by the L.S.O. at the Albert Hall on 5 December, the New Era Concert Society introduced Bohuslav Martinu's Violin Concerto to this country. This is Martinu at his weakest. His never highly distinguished invention is here cheapened with borrowings from the M.G.M. music-factory, and the result, in the first and third movements, is a faded succession of once-arresting clichés. Great skill in dressing the ingredients (i.e. juicy orchestration in the style of the thirties, harmonies commonly called 'pungent', and so on) goes a long way to make the movements palatable, but does not hide their lack of substance. In the slow movement, folksy elements, taking the place of this 'modernism', are similarly stuck on, to brighten up flimsy and commonplace ideas. Henry Holst did his best to make the solo part convincing, but its rewards were not very great.

Livia Rev, at short notice, gave a modestly excellent performance of Beethoven's third Piano Concerto, in place of Bruce Barbour, who was indisposed. Richard Austin obtained his best results from the orchestra in this work. The concert began with Elgar's overture 'In the South', and ended with Strauss's 'Don Juan'. The Elgar, if not a good work, is one that deserves an occasional hearing; but the choice of the Strauss was unworthy of a 'new era' concert society, particularly as it had been played at the Albert Hall at least twice in the preceding few weeks. If hackneyed pieces must sometimes be played, they should for preference be both masterpieces and box-office draws. 'Don Juan' is neither. C.M.

#### Iraqi Conductor and American Violinist

Albert Chaffoo, described on the programme by the fascinating but indefinite title of 'Director of Music, Bagdad', conducted the London Symphony Orchestra on Sunday afternoon 3 December, at the Albert Hall. His main work was Mendelssohn's 'Italian' symphony, supported by Dvořák's 'Carnival' overture and Rimsky-Korsakov's 'Spanish Caprice'. His technique was competent and his interpretations straightforward, though neither had any particular distinction of style. With the normal single rehearsal, however, such routine items can hardly demonstrate a young conductor's abilities to the full.

Mr. Chaffoo provided satisfactory accompaniment in Beethoven's violin concerto, in which a young Ameri-

can, Camilla Wicks, made her first appearance in Britain. Some judicious newspaper publicity about her physical attributes, with the word 'glamorous' prominently employed, probably did its share in attracting an unusually full house. Her playing, however, stands up for itself: in both technique and taste it is mature far beyond her years. Her intonation is skilled, her rhythmic sense acute, and her trill especially clear and even. There was a total absence of flashy superficialities in a most gratifying and promising performance.

#### Pauline Maze, a Disabled Pianist

Sitting in a wheel-chair, Pauline Maze gave a piano recital at the Chenil Galleries, Chelsea, on 30 November. Before the war she studied at the Ecole Normale, Paris, but for the last nine years she has been paralysed from the waist down. A specially-devised mechanism, only recently completed and believed to be unique, enables her to depress the sustaining pedal by leaning back slightly. Her pedalling was fluent and convincing, even in such difficult works as Chopin's Study in C minor (opus 25, no. 12) and Debussy's 'Reflets dans l'eau'; and she shows exemplary courage in maintaining her resolve to make the piano her profession. Neither in accuracy nor in expression, however, was her recital satisfactory by normal standards. Until her technique becomes more fluent, she might be well advised to avoid such works as the two mentioned, with their rapid sweep up and down the keyboard.

#### 'The Barber' at Sadler's Wells

To make 'The Barber of Seville' unfunny might be thought impossible, but Tyrone Guthrie has done it. His new production imposes far too mannered a style of comic acting on soloists and chorus alike, smothering the fun which abounds in both the libretto and the music. Even Don Basilio's 'slander song' (as we must call 'La calunnia', following Prof. Dent's translation), as sung by Hervey Alan, failed of effect. The full moon glowing fixedly when day is supposed to be breaking, and the flagpole situated apparently in Doctor Bartolo's drawing-room, were particularly odd elements in Ruth Keating's ungraceful sets.

The singing, by a cast which was perhaps worried by Mr. Guthrie's intricate stage directions, failed to redeem the opening night (28 November). Denis Dowling's Barber was promising; Gerald Davies's Almaviva less so. Marjorie Shires has the authority of many famous predecessors for transposing up some of Rossini's music; but she still did not sound relaxed enough in Rossini's difficult florid melodies. Olwen Price as Marcellina contributed, in her one aria, the evening's most distinguished singing; Arnold Matters was a good Bartolo. Under James Robertson the orchestral playing was lively, but unduly rough.

#### Festival of Britain Operas

Preliminary comment may now be made on two of the four operas which won the Festival of Britain opera competition. Extracts from Berthold Goldschmidt's 'Beatrice Cenci', with the composer as pianist and commentator, were given to the Opera Circle (London) on 3 December; a private performance of Alan Bush's 'Wat Tyler' took place a week earlier. Both operas employ chorus and full orchestra; both are based on history; and neither has the usual 'love interest'.

Shelley's play 'The Cenci' (1819) features murder, torture, incest and execution in the Italy of 1599. Martin Esslin, who has adapted it, has naturally produced a libretto to stand beside 'Tosca', 'Turandot', and 'Salome' in sadistic depravity. Goldschmidt's music has power and dramatic sense; the fiendish Count Francesco Cenci, murdered at the instigation of his wife and daughter, becomes a character of fine operatic stature. The composer has used the traditional 'Dies

Irae' melody in a crowd scene—not heard at the private audition, in which no chorus took part. Otherwise the music follows a personal idiom, which is harmonically 'advanced' while preserving a clear, impressive, and singable vocal line.

Alan Bush's score quotes, in the chorus part, the old English revolutionary folk-song, 'The Cutty Wren'; and he has consciously borrowed from mediæval musical idiom for his setting of the traditional couplet 'When Adam dived and Eve span . . .'. For the rest, he uses mainly a forthright not-too-modernist idiom which seems admirably suited to the theatre and to the expressive libretto by his wife, Nancy Bush. The chorus part is finely written and notably prominent: for 'the people' plays a leading part in this story of the Peasants' Revolt and King Richard II. (No prizes are awarded to the first critic to call this opera 'the English Boris Godunov'.) There is some exciting action on the stage,

including the breaking down of a prison door; and there is a moving lyricism in a court minstrel's song and in a love passage between Wat and his wife. Both dramatically and musically, the production of this opera can be looked forward to with the liveliest hopes.

Unfortunately, there seems little likelihood at present that any of the four prizewinning operas (the other two are Arthur Benjamin's 'A Tale of Two Cities' and Karl Rankl's 'Deirdre of the Sorrows') will be produced in 1951. The Arts Council, which ran the competition, explicitly did not guarantee production either during or after the Festival. It has been announced that Festival premières will be given to Vaughan Williams's 'Pilgrim's Progress', Benjamin Britten's 'Billy Budd', and George Lloyd's 'John Sockman'; but surely our opera companies ought to be prodded into giving at least one of the prizewinners also during Festival year.

A. J.

## 'Les Troyens' at Oxford

FIRST Glasgow, then Birmingham and now Oxford have done their best to make up for our metropolitan neglect of Berlioz's Trojan pageant. The Oxford University Opera Club's production was seen on 29 November. The scenic director was Morton Demmery (St. Catherine's), the conductor, Prof. J. A. Westrup.

We fall back on 'pageant' as the word for this conflation of 'La Prise de Troie', lyric poem in three acts, and 'Les Troyens à Carthage', lyric poem in four acts. The Oxford presentation was in three sections, lasting the best part of four hours. It was a bold deed to excise the most famous piece of all, the 'symphonic intermezzo' (the hunt and the storm) of the second Carthaginian act; but something had to go, and this is an intermezzo, after all, better heard in the concert room. Berlioz himself—poor Berlioz—had to cut it from the second performance in 1863. He did so with rage in his heart. But how can he not have realized that stage thunder and visible nymphs and fauns could add nothing to this perfect piece of idyllic music?—could only detract? From first to last, for that matter, we are always asking unanswerable questions about Berlioz and his Trojans.

He went a-wooing the theatre with hatred in his breast. It was only to be expected that the theatre would pay him out. The inexplicable thing is that a Parisian like Berlioz, who spent half the nights of his life in the stalls, should never have given two thoughts to the rights of the stage. In England Swinburne could write a 'Bothwell' with the loftiest unconcern as to what made a stage play; but he did not dream that it would ever see the footlights. Yet 'Bothwell' is a kind of drama, however impracticable. 'The Trojans' is practicable, after a fashion, but is no drama. 'The greatest opera,' W. J. Turner once called it, in his challenging way, 'that has ever been written!' It is a pity he did not stay to argue the case. To defend, for instance, Aeneas's claims as hero; to persuade us that it is our fault if we can summon up no enthusiasm for the Italian mission, and find less than the intended grandeur in the culmination (a vision of the Capitol with 'Roma' in illuminated letters on the pediment—a vision which at Oxford was, like much else of the pageantry, wisely left to one's imagination).

It is the oddest thing that the mature Berlioz should have sat down, with the innocence of a schoolboy to compose a masterpiece out of his memories of Homer and Virgil, never asking himself what, exactly, was his subject. He seems to have thought that Virgil's prestige would carry him through; and that it would be enough to give us glimpses of Cassandra and of Dido in tragic episodes, with the assumption apparently that Everyman would complete for himself the tragedies of his heroines. But that is precisely something of which Everyman is incapable. We go to the tragic poet for realized tragedy; and in 'The Trojans' are left with the feeling that Berlioz has burked the issue first of one heroine, then of another. Once again, then, as so often before in Berlioz, the form is inadequate to the intention and the genius.

'The Trojans', all the same, is one of those high-minded failures which make the successes of the opera house look, for the most part, vulgar. The score is unequal, varying between Berlioz at his best and a rather perfunctory Spontinism. But the least good is dignified, and the best is magical. To hear 'The Trojans' is to salute a superior mind, a man wonderfully aloof from sentimentality, the Berlioz who said that, listening to Gluck, 'on se prend à détester les sensations grossières de la vie.'

At Oxford Town Hall the whole was played with a single stage-set, which served for the wall of Troy to begin with and at the end the temple of the Carthaginian Pluto. The loss was felt of a silvan background for the ravishing music of Dido's and Aeneas's amours; but on the whole appropriate scenery was much less missed than might have been expected. There was in fact a certain gain in the liberation of the action from a realistic level. And Oxford's youth and beauty disported themselves in classical dress with a comeliness of effect a professional opera company could never emulate.

The Heather Professor had done an heroic work in assembling and preparing the complex forces so efficiently. It is remarkable what orchestral resources are to be found in the undergraduates of today. Magdalen alone supplied three trombones. One of the stage bands was provided by Morris Motors. The Dido and Aeneas were professional

singers, Arda Mandikian, who greatly distinguished herself, and John Kentish, who had first made his mark in an Opera Club production in his undergraduate days. The Cassandra (Barbara Rawson) was naturally not the mature, powerful singer Berlioz had in mind, but her vocal style was pure and her appearance touching and poetic. In the

Carthaginian scenes the song of the Tyrian bard was well sung by Brian Anderson, and the sailor's song (what a wonderfully telling piece, and how artfully scored!) by David Galliver. As became an academic enterprise, the French text was sung.

R. C.

## Music in the Provinces

**Belfast**—Marjorie Hayward String Sextet (under the auspices of Queen's University Music Society): Brahms's Sextet in G and Schubert's Quintet in C. The Society also sponsored a concert given by the B.B.C. Northern Ireland Light Orchestra conducted by David Curry. Belfast Philharmonic Society gave a performance of the St. John Passion under Denis Mulgan.

**Birmingham**—The City of Birmingham Symphony Orchestra with Gladys Ripley in Elgar's 'Sea Pictures,' Tchaikovsky's fifth symphony and a Mozart Divertimento for wood-wind, four horns and strings (K.131). George Weldon conducted.

**Bristol**—Philharmonic Society under Arnold Barter: Bach's 'Magnificat,' Vaughan Williams's 'Serenade to Music' and Fantasia on the 'Old 104th.'

**Cardiff**—Chamber Music Players of University College of South Wales in Beethoven's op. 95 quartet and Bloch's piano quintet.

**Edinburgh**—University Musical Society sang Mozart's Requiem. The programme opened with the same composer's Masonic Funeral Music and included Haydn's Symphony no. 95 in C minor. Prof. Newman conducted.

**Liverpool**—Philharmonic Orchestra under Hugo Rignold: Dvořák's Symphony in D minor, Haydn's cello concerto in D (Fournier) and a Suite of Catalan Dances by Britten and Lennox Berkeley in collaboration.

**Manchester**—Hallé Orchestra (Barbirolli), recently returned from Portugal: Vaughan Williams's fourth symphony.

**Portsmouth**—Philharmonic Society, in the Cathedral, conducted by John A. Davison: Brahms's Requiem, the 'Enigma' and the conductor's new anthem, 'At the round earth's imagined corners.'

## Notes and News

### The Quarterlies

THIS is an obligation we are well content to resume after long neglect. For a beginning it will be necessary to pick up some past numbers, for changes have been happening and the field has widened.

In the case of *Music and Letters* there is special reason for a backward look. Mr. Eric Blom gave up the editorship a year ago, and we would not have it seem that we had waited till he was out of the way before reviving comment. Blom took charge in 1936 when the founder, Fox Strangways, retired at the age of seventy-seven. He had a lofty example to follow, for Fox Strangways upheld a rare standard of scholarship in the general contents of the journal and there was a rare personal quality in his editorial writing. Under the new editor the personal quality was changed, without detriment—one well knows Mr. Blom's acuteness, humanity, urbane easy-flowing style and wide-ranging knowledge—and the scholarship remained. It was still true that the best articles of study and research tended to gravitate—the word is not allusive—to the pages of *Music and Letters*. An outstanding instance was the issue for October 1949, in which Frank Walker and C. L. Cudworth filled thirty pages with an exposure of the mass of false Pergolesi that sprang into existence after the composer's early death. The effect of this 'Pergolesi fever' is seen as late as the complete edition published by Gli Amici della Musica da Camera, of Rome, in 1940-1942: 'an edition which, if it cannot challenge comparison with the other *Gesamtausgaben* in matters of scientific method and textual criticism, goes far beyond any of them in one thing—the number of spurious compositions which it includes'. Since the publication of these articles the name of Pergolesi has become one to be used with circumspection. In the same issue Walter Emery

attacked Schweitzer's theory of Bach's symbolic language at the roots—that is, by objective examination of the texts. If this were more than a glance at the Blom period of *Music and Letters* one could name a number of articles that needed to be written and which add their component—whether brick or column—to the fabric of knowledge. That glance is apt to linger upon the pages devoted to the reviewing of books. There, in chief, lies the strength and authority of *Music and Letters*. In one issue (April 1948) thirty books were dealt with in forty pages—enviable acreage! Here, too, is pleasure of reading. If the main articles should weigh heavily, which they seldom do, one can always have an hour or two of good company with the book reviewers. This was true of *Music and Letters* under Fox Strangways and Blom, and it is true under Mr. Richard Capell, who took up the editorship last April, and whose team make a good show in the issue for October. The chief adornment of these hundred pages is a lively Portrait of H. P. Allen by the late Dr. Thomas Wood. Winton Dean ruthlessly assails Schönberg's recent collection of essays entitled 'Style and Idea'. He begins: 'Schönberg's latest work is written in the twenty-six letter system'. Arthur Jacobs has dug out all the evidence bearing on Spohr's use of the baton on his visit to London in April 1820. The story told in Spohr's Autobiography appears to be untrue, for there is nothing in the Philharmonic programmes or press notices of the time to bear it out. 'The very fact that the baton-conducted concert, as described in the Autobiography, corresponds to no actual concert but takes in details from several different concerts (as well as referring to the concert-overture which was never performed at all) suggests that his memory was not clear and that his imagination was unconsciously at work.' (Spohr's book was begun twenty-seven years after

these events.) In 'Mozart and the Horn' Miss Martha Kingdon Ward continues a useful line that she has worked out for herself; 'Mozart and the Clarinet' appeared in April 1947 and 'Mozart and the Bassoon' in January 1949. Copies of *Music and Letters* (single copies 5s., postage 3d.; annual subscription with postage £1) can be obtained from the Office, 18 Great Marlborough Street, London, W.1.

The *Music Review*, edited by Geoffrey Sharp, has completed its eleventh volume (November 1950). It aspires to the same critical and literary caste as its elder brother, while practising the code with greater virtuosity and less temperance. Among its recent contributions to scholarship is an examination by Walter Emery—that indefatigable Scotland Yard expert—of a British Museum manuscript in which certain known pieces by Bach are attributed to John Robinson, 1682-1762, organist of Westminster Abbey from 1727. The cause of this attribution (by Robinson's successor Cooke) is unknown; the copies contain variants that do not exist elsewhere; and 'these must have been among the first Bach works to reach England'. We are told that this article has aroused considerable interest in Germany. In this August issue William Hymanson occupies eleven pages with a largely diagrammatic analysis of Schönberg's String Trio of 1946. He asks us to take note of



semitonal symmetries: and to inspect many similar designs for the eye within the tone-row pattern. Mr. Hymanson's dissection is expert, thorough, and detached; he does not utter pæans and order us to worship at the shrine. On Schönberg's directions for performance he writes sceptically, especially where the composer asks for harmonics *col legno*, *ponticello*, and specifies that the notes are to be played not merely near the bridge but on it. The November *Music Review* contains a really remarkable production by André Michel entitled 'Psychoanalysis of Music'. It is the text of a lecture given at the *Centre d'Etudes des Sciences de l'Homme* in Paris 'as a *précis* of my Psychoanalyse de la Musique to be published by Les Presses Universitaires de France early in 1951'. This weightily-sponsored thesis is the furthest point yet attained by the school which we prefer to call the psycho-anatomical. It would cause a sensation if, say, it were read out to an orchestra. In this issue an essay on Verdi's 'Don Carlo' by Vincent Godefroy and on 'Bartók and Folk-Song' by Colin Mason raise the credit of the journal. So does Everett Helm's Letter from Paris, which is largely concerned with Milhaud's opera 'Simon Bolivar'. A number of recently-published musical works are ably reviewed. The *Music Review* is published by W. Heffer & Sons, 3 and 4 Petty Cury, Cambridge (single copies 7s., postage 4d.; annual subscription 28s., including postage).

The third number of *The Score*, published last summer, begins with an article by Edmond Appia in praise of Leclair (1697-1764) and his violin sonatas. 'By turn tender or pathetic, meditative or overmastering, gracious or noble, witty or ardent, his music succeeded in liberating the French sonata from stifling conventions and in ennobling it by asking it to express the aspirations of the soul.' A complete sonata (the tenth in book 3) is printed 'for the first time since 1734' with a continuo realization by A. G. Dechaume. Among the other contents attention is most likely to be given to 'Teaching in the Musical Academies', a thorough-going indictment by Anthony Milner; and 'On Conducting Opera' by Peter Gellhorn, who draws on his experience at Sadler's Wells for some practical tips. John Weissmann writes on Goffredo Petrassi, whom he brackets with Dallapiccola in the second generation of the Italian instrumental revival (after Casella, Malipiero, Pizzetti and Respighi); the article has thirty music examples. Daniel Jones discusses his recent experiments in mixed time-signatures and quotes the whole of his sonata for three kettle-drums (which William Glock played on the piano at the recent Bryanston School). A specimen time-signature is that of the fourth movement:

3 9 2 6 4 3  
4 8 4 8 4 8

the six-bar pattern being repeated throughout the movement. *The Score*, edited by Mr. Glock, lives in a somewhat lonely tower, but it does live, and it adorns the situation. In typography and appearance it stands alone. The publishers are I.T. Publications, 49 Park Lane, London, W.1 (single numbers, 5s.; annual subscription 16s.).

The tower inhabited by *Music Review* is also armed with machine guns; and it is a dull number that does not hit twenty targets. One is reminded of a famous description of rough justice: 'they all had to suffer, the guilty as well as the innocent'. There is little pretence of quarterly style; but the English is vivacious, sinewy and free from waste. Undoubtedly one wants to read *Music Review*, for its *bravura*, its ungoverned cleverness, and (let us, too, be just) the large amount of scholarly and musicianly comment that fills the spaces in between. The editors are Donald Mitchell and Hans Keller; the address, Oakfield School, West Dulwich, London, S.E.21. Single copies, 2s. 6d.; annual subscription 11s.

The *Musical Quarterly* of New York needs no introduction or tribute. Under able editors (O. G. Sonneck 1915-1928, Carl Engel 1929-1944, Gustave Reese 1944-1945, Paul Henry Lang from 1945) it has set up a stately record of learning, enlightened comment and good writing. The last words prompt a remark in season. Complaint is often made of the way the English language has been used of late years in books and articles on music. Owing to a shift of population, idiom and construction have become affected by a Teutonic habit that goes against the English literary grain. We behold a new language, and call it 'Refugese'. A good deal of it is seen on this side of the ocean, but more of it comes to light on the other. Consequently the notion gets about that no good writing on music is to be expected from an American pen. A glance through the *Musical Quarterly* for October 1950

will soon correct that mistake. Attention is called especially to the contributions by Walter H. Rubsamen, who writes on the Burlesques and Extravaganzas, English and American, in the eighteenth and nineteenth centuries, and reports at length on musical affairs in Los Angeles with special reference to Stravinsky's Mass and works by Benjamin Britten; and those of Richard F. Goldman, who talks on the spread of wind-band music and reviews 'Berlioz and the Romantic Century' by Jacques Barzun. Here we have grace and dignity of style, a competent use of words, and an easy, natural flow that adds its own pleasure to the reading. These are samples from over a hundred pages of literary usage that compels admiration. The most substantial portion is a supplementary chapter by Arthur Mendel to the David-and-Mendel 'Bach Reader'. Among its twenty-five items long and short the most important are those which concern Bach's connection with Saxe-Weissenfels; the contest with Marchand; and the controversy between Marpurg and Kirnberger in which Rameau's chordal system (Marpurg) is set against equal temperament and Bach's practice (Kirnberger), and both parties invoke Bach's authority. Fifteen pages are given to the first instalment of a translation by Alfred Mann of Fux's 'Gradus ad Parnassum', part one (counterpoint and fugue). An article by Johan Franco sets forth what is known of the violinist Giovannini (died 1782), *alias* the Count of St. Germain. The later part of the journal contains reports from various centres with emphasis on the performance of contemporary works, and reviews of books. It remains to add that in his criticism of 'Albert Herring', 'St. Nicolas' and the renovated 'Beggar's Opera' Mr. Rubsamen shows a guarded appreciation of Britten's merits: 'The occasional banality and clichés in Britten's music remind one of Shostakovich, who also writes a great deal but with insufficient self-criticism. There is no denying that Britten is a wizard in devising novel orchestral effects, but once having been pleasantly startled by unusual instrumentation, the listener begins to wonder whether there is any gold underneath the glitter'.

In honour of Sibelius's eighty-fifth birthday on 8 December musical events took place in various parts of Finland, the most important being a Festival Concert in Helsinki arranged by the Government. The booklet of information on travel and coming events in Finland issued by the Finnish Tourist Association made their November publication a special Sibelius one with a photographically illustrated article on the great man.

#### The Physical Society

The Acoustics Group of the Physical Society invites all who are interested in music to be present at a meeting to be held on 18 January, at 5.30, in the Henry Garvis Hall of the Royal Institute of British Architects, 66 Portland Place, W.1, to discuss the arrangement of large orchestras and choirs and the design of concert platforms. A paper will be read by Mr. W. A. Allen of the Building Research Station and Mr. H. Creighton which will review the matter in the light of modern knowledge of concert-hall acoustics, and will include reference to the concert platform of the new Festival Hall.

#### South Place Sunday Concerts: January

Hirsch String Quartet (7 January) in Beethoven's op. 18, no. 2, Debussy's G minor and, with Harry Isaacs, Franck's piano quintet. New London String Quartet (14) with Dennis Brain and Ian Beers in Mozart's Divertimento in D (K.334) and Beethoven's op. 81b for string quartet and two horns. The Aleph String Quartet (21) in Beethoven's op. 59, no. 3, Bloch's Suite for piano and viola, and, with Joan Davies, Schumann's piano quintet. Vegh String Quartet (28) in Haydn's op. 76, no. 1, Bartók's no. 4, Beethoven's op. 59, no. 2.

The City Music Society's Lunch-Time Concerts at Bishopsgate Institute are as follows for January: Louis Kentner (2), Peter Gould (9), the Sturdy Quartet (16); Cor de Groot (23); Sir Adrian Boult on 'Reflections from the Rostrum' (30). The cost of admission is two shillings and there is a buffet. Details may be had from the Hon. Secretary, 58 Leaside Crescent, N.W.11.

The R.B.A. Concert Society's first recital in the new year will be given by Cor de Groot on 19 January. Details of all concerts at the R.B.A. Galleries may be had from Nicholas Choveaux, 28 Bury Walk, S.W.3.

#### Festivals for 1951

Hastings and St. Leonards: week commencing 9 April, the Southern Philharmonic Orchestra (Herbert Menges): Beethoven and Elgar.

Cheltenham: British contemporary music, 2-14 July; the Hallé, London Symphony and Boyd Neel Orchestras, the London Wind Players, the English Opera Group, the Griller String Quartet, the Robert Masters Piano Quartet. Information from G. A. M. Wilkinson, Festival Organizer, Cheltenham.

Norfolk and Norwich Triennial, 25-30 June: Sir Malcolm Sargent and Dr. Heathcote Statham, chief conductors with the London Symphony Orchestra and the Norwich Philharmonic Chorus. New works (specially commissioned) by English composers. Particulars from the Festival Director and Secretary, City Hall, Norwich.

Lichfield: Music and Drama (incorporating the Johnson Celebrations) to take place in September. Particulars from the Secretary, 22 Bennett's Hill, Birmingham 2.

## OBITUARY

We regret to record the following death:

ARTHUR BASIL NOEL JOHNSON, D.Mus.(Cantuar), on 10 December, at Wells, aged eighty-nine. From 1886 to 1914 he was organist and music master at Rugby School and during that time he was conductor of the Rugby Philharmonic Society. In 1914 he went to Eton where he stayed until his retirement in 1926. He toured as an examiner for the Associated Board and in 1928 Archbishop Davidson conferred on him the Lambeth degree of Doctor of Music. Dr. Thomas Fielden, in an appreciation appearing in *The Times* of 12 December writes: 'Basil Johnson... was one of the great pioneers of music in public schools. As long ago as the beginning of the century he had formed at Rugby... an organization of music—school choir and orchestra—which was a wonderful encouragement to other music masters who were struggling for recognition for their subject.... He was one of the founders with Charles Harford Lloyd and S. J. Rowton, of the Union of Directors in Public Schools, now the Music Masters' Association....'

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(Continued from p. 6.)

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PIANO (for rehearsal only) *p* *Moderato con moto, un poco rubato*

— throw Still blue sha-dows That seep a-cross the snow.— I was in the

throw Still blue sha - dows — a-cross the snow.— I was in the

throw blue sha - dows That seep a-cross the snow.— I — was

throw Still blue sha - dows That seep a-cross the snow.— I was in the

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# WALKING IN THE SNOW

woods a - gain Walk - ing in the snow.

woods a - gain Walk - ing in the

in the woods a - gain Walk - ing in the

woods a - gain in the

And there was si - lence: No voice spoke there, snow. And there was si lence: No snow. And there was si lence: No snow. And there was si lence: No

No bird a-mong the bran-ches, No wind in the air, No No bird a-mong the bran-ches, No wind in the air, No voice, No wind in the air, No No wind in the air, No a -

# WALKING IN THE SNOW

sleep-ing a - ni-mal Stirred in its lair.

sleep-ing a - ni-mal Stirred in its lair. There was no

a - ni-mal Stirred in its lair.

ni-mal Stirred in its lair.

No leaf or bud of green: The snow's pat-terned

bright blos-som, No bud of green: The snow's pat-terned

There was no bud of green: The snow's pat-terned

There was no bud of green: The snow's pat-terned

# WALKING IN THE SNOW

cry - stals Were all — that might — be seen, — They split — the sil - ver

cry - stals Were all that might — be seen, — They split — the sil - ver

cry - stals Were all that might — be seen, — They split — the sil - ver

cry - stals Were all that might — be seen, — They split — the sil - ver

sun-light Their glas - sy fronds — be - tween. — And I was a -

sun-light Their glas - sy fronds — be - tween. — And I was a -

sun-light Their glas - sy fronds — be - tween. — And I was a -

sun-light Their glas - sy fronds — be - tween. —

un poco  
pp meno mosso

un poco  
pp meno mosso

un poco  
pp meno mosso

un poco  
pp meno mosso

# WALKING IN THE SNOW

*poco accel.* *al* *Tempo I*

*p* lone — a-gain, With no one there to know Where my last step was planted, —

*mf*

*p* lone — a-gain, With no one there to know Where my last step was planted, —

*mf*

*poco accel.* *al* *Tempo I*

*p* lone — a-gain, With no one there to know Where my last step was planted, —

*mf*

With no one there to know Where my last step was planted, —

*poco accel.* *al* *Tempo I*

*p*

*mf*

*mp* — Where my next — must go. —

*p*

*mp* — Where my next must go. —

*p*

*mp* — Where my next must go. — *mf* I was in the far — woods

*p*

*mp* — Where my next — must go. —

*mf*

*mp*

*p*

*mf*

# WALKING IN THE SNOW

a tempo, con anima

*rall. dim.* *pp* *poch.* *mp poco cresc.*

Oh! let the

*dim.* *pp* *poch.* *mp poco cresc.*

Oh! let the

*rall. dim.* *pp* *poch.* *mp poco cresc.*

Walk-ing in the snow. Oh! let the

*dim.* *pp* *poch.* *mp poco cresc.*

Oh! let the

*rall. dim.* *pp* *poch.* *mp poco cresc.*

a tempo, con anima

*pp* *poch.* *mp poco cresc.*

*con moto* *p* *mf*

snow - flakes nes - tle So light - ly in your hair As if the\_

*p* *mf*

snow - flakes nes - tle So light-ly in your hair As if\_

*con moto* *p* *mf*

snow - flakes nes - tle So light-ly in your hair As if\_

*p* *mf*

snow - flakes nes - tle So light-ly in your hair As if\_

*con moto* *p* *mf*

# WALKING IN THE SNOW

wind had won — you Jewels from the air — And brought them now by  
 — the wind had won you Jew - els from the air — And brought them now by  
 — the wind had won you Jew - els from the air — And brought them now by  
 — the wind had won you Jew - els from the air And brought them now — by

hun-dreds To glit - ter in your hair. — And let your hair go  
 hun - dreds To glit - ter in your hair. — And let your hair go  
 hun - dreds To glit - ter in your hair. — And let your hair go  
 hun - dreds To glit - ter in your hair. — And let your hair go

fly - ing A - bout — your cheeks and eyes To veil them so a  
 fly-ing — A - bout — your cheeks and eyes To veil them so a  
 fly - ing A - bout — your cheeks and eyes To veil them so a  
 fly - ing — A - bout — your cheeks and eyes To veil them so a

# WALKING IN THE SNOW

*dim.* *mp cresc.* *f*

moment, Then a-gain sur-prise With all the sud - den

*dim.* *mp cresc.* *f*

mo - ment, Then a - gain sur-prise With all the sud-den

*dim.* *mp cresc.* *f*

mo - ment, Then a - gain sur-prise With all the sud-den

*dim.* *mp cresc.* *f*

mo - ment, Then sur-prise With all the sud-den

*rit. e dim.* *mf* *p dim.* *pp*

beau - ty Of your un-cov - ered eyes.

*mf* *p dim.* *pp*

beau - ty Of your un-cov - ered eyes.

*rit. e dim.* *mf* *p dim.* *pp*

beau - ty Of your un-cov - ered eyes.

*mf* *p dim.* *pp*

beau - ty, the sud-den beau - ty Of your un - cov-ered eyes.